EEKLY, APRIL 12, 1951

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Kinematograph WEEKLY

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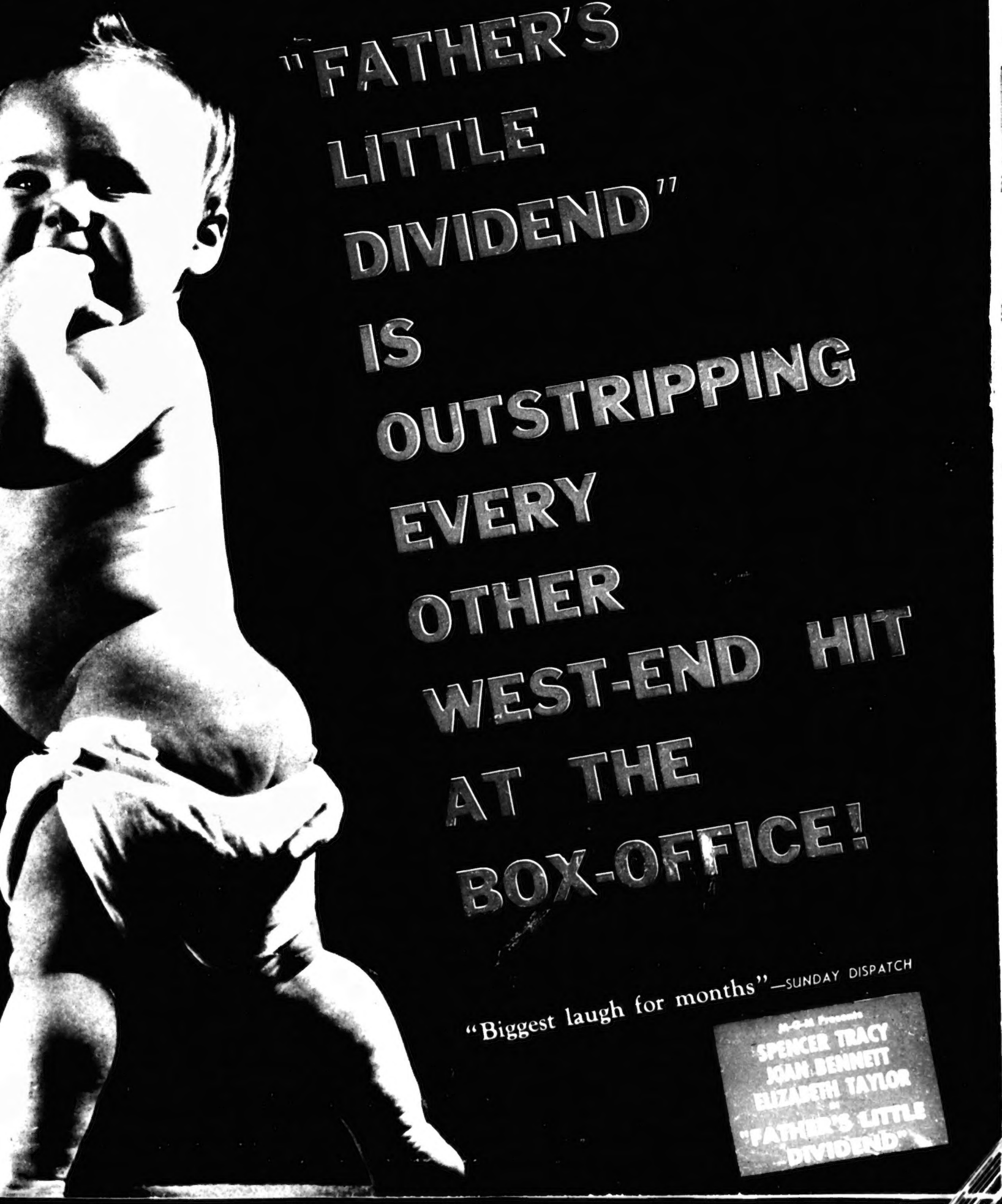

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Port of the China Seas!

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No. 2,285 Thursday, April 12, 1951. Vol. 409.

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IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

THE BUDGET

£10m. MORE FROM BOX-OFFICE

Producers to Have Lion's Share of £2,500,000 Eady Allocation

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THE Government will take a further £10,000,000 out of gross kinema receipts in a full year by increased entertainments tax and will allow only £2,500,000 for the trade to share under an extension of the Eady scheme. That was the grim fact behind the black Budget statement made to the Commons by Hugh Gaitskell, Chancellor of the Exchequer, on Tuesday evening.

Increased ET, including twopence more on all the popular prices and a penny on prices from sixpence to ninepence, will come into force on August 5.

The industry can retain one halfpenny on every admission, which will bring in no more than £1,500,000 during the first financial year. And, according to the Chancellor, "the larger part of the Exchequer remission goes to the producers." Negotiations to decide the exact allocation of the money will take place shortly between Treasury, Board of Trade and industry representatives.

The KINE, exclusively reported on March 15 that the CEA was warned by Sir Wilfrid Eady, second secretary to the Treasury, that the extension of the scheme for another year must be coupled with increased kinema prices, of which the Exchequer must have a substantial share.

Other Budget changes affect income tax allowances on plant and machinery, an increased tax on distributed profits from 30 to 50 per cent., and 4½d. a gallon on petrol—all of which in turn directly affect the industry.

Gaitskell—A Modest Contribution!

"I do not think it unreasonable to look to expenditure on entertainment for some modest contribution to the heavy cost of defence. The duty, which brings in some £44m. a year, has not been increased for some time. Indeed, the duty on kinema receipts, which accounts for over four-fifths of the whole entertainments duty, has not been raised for eight years. There is, to be sure, much criticism of this tax, even at its present level, from the trade. But then it is usual for the trades concerned to criticise the tax which they collect for the Exchequer. Moreover, much of this criticism is directed not to the level of the duty, which is paid by the customers, but to the share of the box-office receipts which the industry retains; the criticism is not that the public are paying too much but that the industry is getting too much.

"Last year we made some changes in the tax as a result of which we gained a small amount of revenue. This year some £2½m. extra was secured for the industry, shared about equally between the exhibitors and the producers. This seems to me to be the way we should go with one modification—that whereas last year more than the whole of the increased prices which consumers paid went to the industry, this year the need for revenue being what it is, the Exchequer must have its fair share!

"I do not think there is any very great danger that a small increase in the tax will affect attendances at kinemas. Total gross box-office receipts for 1950 were somewhat above 1949 and attendances and receipts are running this year at about the same level as last.

"I propose therefore slightly to raise the rate of duty on kinema seats, from August 5. The increase will be 1d. on seats from 6d. to 9d., 2d. on the main prices—i.e., from 10d. to 2s. 10d., and above 2s. 10d. the duty will increase in appropriate steps up to 5d. on the top price of 11s. 7d., which will then become 12s. These proposals will bring in about £10m. in a full year and £6m. in 1951-52.

"I am prepared, however, to safeguard the position of the industry by forgoing for their benefit the proceeds of ½d. per admission which will amount to about £1½m. in the first year and £2½m. in a full year. This will mean that in two years £5m. will have been added to the net revenue of the industry through adjustments of duty in their favour. This will be

Continued on page 6

In the House

TORIES ASK WALLS FOR EXHIBITOR REACTION

ONE exhibitor in the House when the news broke was Dennis C. Walls, who had heard the whole debate from the Strangers' Gallery. Walls was immediately approached at the conclusion of the statement by Earl Winterton, who asked him what exhibitors were going to do with this new crisis. Walls told him that, in his opinion, immediate action was necessary to refute everything that Gaitskell had inferred about exhibitors' financial position.

Earl Winterton indicated that the Tory party was taking immediate action to oppose the Budget proposals and that R. A. Butler would be prepared to handle affairs so far as film interests were concerned.

Mr. Walls also had conference at once with other Tory MPs, including W. Shepherd, and was in contact with the Rank Organisation.

Mr. Walls told the KINE that he had spoken in the lobby to one of the Commissioners of Customs and Excise and asked him: "What, in a nutshell, does it mean?" And he was told: "If exhibitors refuse to pay their levy to producers they will get nothing but increased entertainments tax."

Walls' first reaction was that the Budget proposals would mean the end of hundreds of kinemas which would have to close down, and he feels that the CEA should at once give notice of wiping out the whole Eady scheme as it stands at present and refuse to pay any further levy.

NEW PRICE-TAX SCALES
See page 6

A BLACK OUTLOOK

WE can take no pleasure in surveying the Chancellor's black budget and saying "We told you so." For the past three months, KINE Parliamentary correspondents and reporters have kept the industry in touch with the Entertainments Tax scene, and with every week the Treasury attitude towards the exhibitors' arguments for some form of relief has hardened.

The severity of the shock as revealed in the Commons is far greater than the most confirmed pessimist could have imagined.

The hard fact is that the Government again is using the industry as the easy method of raising revenue. It proposes to grab another £10,000,000 and as a sop is graciously ploughing £2,500,000 a year back at the rate of a halfpenny per seat. And of this the producers are to have the lion's share, or else! So the public must pay two shillings for the popular one and tenpenny—with the Treasury collaring three halfpennies of the increase.

Indeed, the whole trade, including the producers, will view the situation with alarm. Disregarding differences of opinion between trade associations, all sections—producer, renter, exhibitor and anyone who lives by the entertainment they sell will realise that their whole future depends on the answer to a simple question: Will the public pay?

For be certain of this, if the public cannot pay the increases and insists on going to cheaper seats, or no seats at all, both trade and Exchequer will be the losers. Only for many people in the trade it will mean ruin.

Last year, many exhibitors felt that the Chancellor had gone too far when the Eady scheme collected a halfpenny of the penny increases in seat prices for the Exchequer. The extended scheme, so far as the trade is concerned, can only be described as insane.

Disregarding the party issue, which is certain to flare up in the House, we can only hope that for the well-being of the whole trade, these vicious tax proposals are amended before the Finance Bill is finally approved.

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No Rush for The 'Rushes'

IT is a pity that so far no exhibitor has booked the ACT co-operative picture "Green Grow the Rushes," although it was delivered to the renter as long ago as last November. The members of the union, who will be meeting next week-end, will naturally be very disappointed, but we shall be more disappointed if the rank and file accept the argument put forward in the annual report. We credit the average technicians with more sense than that.

Let it be made quite clear that the KINE. does not know whether the film is a good or bad picture from a box-office or wholly technical point of view. It has not been trade shown. So we must accept the statement in the ACT annual report: "The general council as well as the board of ACT Films deeply regret the delay, both in the exhibition of its first film and the initiation of further production. The causes of this are undeniably linked with the general crisis in British film production coupled particularly with the reduction of quota, in which independent production has been a front-line casualty."

As usual, ACT is putting the cart before the horse. The general production crisis is linked not with a low quota, but with a high quota. What is undeniable is that 45 per cent. was too high for the amount and quality of production available. Time has proved that no quota law can protect production unless the films themselves are sufficiently entertaining to attract the public

We repeat, for the hundredth time: You cannot compel people to pay for entertainment by legislation. Audiences are and will always be selective.

ACT has yet to learn the lesson which producers have already learned the hard way. The BFPA is content with the 30 per cent. quota because it realises that without healthy kinemas there cannot be a healthy production organisation. If ACT is honest, surely it can think of some other reason than the quota why no one has yet rushed for the "Rushes"? What about giving a trade show, then we may judge for ourselves?

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

POSTER censorship is in the news—a censorship that so far does not affect film posters. Nor does it need to. The industry, with the help of the British Board of Film Censors, is well ahead of most sections of the entertainment business in controlling the type of programme it gives the public as well as the type of publicity it uses.

With very few exceptions, film advertising is of the most wholesome nature. Certainly I can think of no recent cases where major companies have exploited nudity in their campaigns. One thing is certain. We don't want five or six censorship controls. We already have the FIPC, the BBFC which exercise overall policy guidance, plus the conditions imposed generally by the LCC and other authorities.

The Advertising Association appears to be fishing for the film trade to join some new censorship line up. Ostensible reason for attitude of the British Poster Advertising Association is the right to censor our posters in "a national campaign to tone down film and theatre publicity." Where is this to end—with the glue manufacturers?

NO trade significance, I was told by Sir Philip Warter, attaches to his South African trip from which he returns over the week-end. At the same time, as a keen executive and as one who earned his showmanship spurs the hard way, Sir Philip availed himself of every opportunity of surveying the South African scene as it concerns British pictures.

He tells me that British films are getting full co-operation from exhibitors in the Union and in Rhodesia. And Associated British playing time was by no means second best. Indeed, in several situations AB product, including such pictures as "The Dancing Years" and "Silent Dust," had been given extended runs.

FIRST call made by Anthony Asquith on his return from Cannes on Tuesday was at the KINE. office, where, with typical courtesy and enthusiasm, he acted as his own courier with the news of the excellent reception given to "The Browning Version" at the International Festival; it was, incidentally, the first British film to be shown, and its success has, I hear, given a great deal of pleasure to the Rank headquarters.

Although he was actually only 36 hours on the Continent, Asquith packed in almost enough activity for a full week. In addition to a very large Press reception, he gave eight broadcasts, seven in French and one in German. My congratulations go to him, not only for having made an excellent film, but also for being a first-class ambassador for our industry.

When he finished "The Browning Version," Puffin intended to take a holiday, but events have postponed that idea, and he told me that he is now working on his next film, which, he hopes, will fulfil a 20 years' old ambition, that of putting on the screen a story of his own about Covent Garden. It is, he says, little more than a fairy tale and will be his first ever in colour; Pinewood will be the venue, probably in June.

REGRETTABLY the past year is unique in the annals of the Cinema Veterans, 1903, as being the first period during which the president has died. A sympathetic reference was made to J. R. Poole's passing by Ernie Blake, who temporarily occupied the chair, until Cecil Clayton had assumed his chain of office.

Many suggestions for the vice-presidency were forthcoming from the meeting. Tommy France and Alan Williamson, now on a trip to England, were names put up until Jimmy Squier and Dickie Dooner suggested Alan's brother Tom, obviously a popular selection. Reggie Bromhead was confirmed in the treasurership rendered vacant by F. W. Baker. Harry Scard, of Milford Haven, and F. Y. Brown were the new members on the committee.

Dickie ruffled the smooth waters of the meeting by suggesting that sweethearts and wives should be permitted to attend the reunion. "I am shocked," ejaculated Ernie Blake, and E. G. Turner, with crusading fervour, urged that at least veterans should be permitted one free night. "Don't let's spoil a pleasant evening," he pleaded.

TALKS with Universal-International and Bell Howell executives figure in the programme of J. Arthur Rank, who sails for America on May 6. He will be accompanied by John Davis, who flies out a few days later. Both will be returning on or about May 22.

CHIEF Barker C. J. Latta will be one of the absentees from the Variety Club luncheon next Wednesday. He leaves for the States in the *Queen Elizabeth* on April 14 for a combined business and holiday trip. The latter will be spent in Florida, and in the middle of May C. J. will be attending the Variety Club International Convention at Philadelphia.

THE announcement by Bob Clark that he has finalised at least five feature productions for Elstree, with the likelihood of more to follow, is proof, were it needed, that there is to be no let-up in film production by Associated British. This means a big fillip to British production, and perhaps the most encouraging part of the programme is the promise of another large-scale musical, most probably in Technicolor.

There was a time, not long ago, when Jonahs were moaning that there was no such thing as a successful British musical: Bob made them pause with "The Dancing Years" and confounded them utterly with "Happy Go Lovely." What new heights, I wonder, can we expect from "Broken Doll."

AS befits a function sponsored by the trade's only professional learned body, the 20th anniversary dinner of the British Kinematograph Society was a notable affair. A distinguished guest list—the presence of a large number of the industry's technicians whose achievements dispelled any possible charge of dilettantism, and last, but surely not the least, a number of first-class speeches. That of the guest of honour, Earl Mountbatten, was outstanding for its interest and entertaining quality.

Quite unplanned, and entirely to the surprise of that old-timer of British kinematography, Capt. "Bill" Barker found himself repeatedly in the centre of a beam of publicity at the BKS dinner. First, Lord Mountbatten had referred to the earliest naval instruction film ever made, not realising that the photographer who made it in 1920 was present.

Then, Major R. P. Baker, who phrased a compelling appeal for the unity of the trade, referred to the Barker Motion Picture Co. at Ealing, which "Bill" controlled near to the present Ealing studios, and mentioned his part in the naval film already referred to, and, third, the BKS president informed the guests that the badge and collarette of office which he was wearing was "Bill" Barker's gift. The year 1897 seems a long way off these days, but it was his great success as the cameraman at Queen Victoria's Diamond Jubilee which established "Bill" Barker in a profession which he followed for a quarter of a century before retiring 31 years ago.

THE impressive references to the film trade at the BKS dinner by Lord Mountbatten will not surprise anyone aware of the cordial relations existing between the Royal Naval Film Corporation, of which he is president, and our industry. Each year the RNFC endeavours to show its appreciation of the trade's contribution to the entertainment of

ROBERT CLARK

A. ASQUITH

Two little girls, Maria and Margaret from the Sunshine Home for the Blind, were the honoured guests at the Variety Club lunch. Here they are with D. J. Goodlatte, C. J. Latta and Charles Tucker

the matelots. To this end it has arranged a couple of naval occasions to which prominent members and representatives of the film industry are invited.

The first, on Wednesday, April 18, involves a visit to Portsmouth, where hospitality will be dispensed in HMS *Indomitable*, the flag-ship of Admiral Sir Philip Vian, Commander-in-Chief of the Home Fleet. The other, a more formal affair, is a dinner at the Royal Naval College at Greenwich on Tuesday, May 1.

Senior officers of every branch of the Navy will be attending the dinner, which is being given to mark the long and happy association of the film industry with the Royal Navy over the supply of films to the Fleet, which have such an important bearing on the welfare of the officers and men. It has been thought fitting that the dinner should, in the Festival Year of 1951, be held in the famous Painted Hall of the Royal Naval College.

As I was writing this note, the news arrived of the sudden death of Captain M. Sweny, who had been secretary of the RNFC for three years. He will be greatly missed, for he had been largely responsible for the excellent relations existing between the Navy and the film trade.

THE appointment of Sir Albert Clavering to the board of Capital and Provincial News Theatres may placate the shareholders, as he has had considerable experience of news theatre operation.

He, with his brother Arthur and John Rose, controls the Clavering and Rose group of seven kinemas, which includes the Cameo newsreel theatres, among the most successful in the country. Old-timers will remember the time when Albert and Arthur controlled the destinies of FBO, and Arthur those of Warner's.

Although Sir Albert and John Diamond, chairman and managing director of Capital and Provincial, share common business interests they have widely divergent political views. Sir Albert is hon. organising director of the Conservative and Unionist Film Association, in which capacity he directs Tory film publicity. Mr. Diamond, of course, is Socialist MP for Blackley, Manchester.

Sir Albert represented S.E. St. Pancras in the LCC from 1931-34, but has never stood for Parliament.

ONE thing you will not find in this week's KINE., as our report last week may have led you to expect—the complete survey of the National Film Finance Corporation affairs. James Lawrie, managing director, has a red face this week—to go with the general trend of NFFC activities, no doubt.

He tried hard to beat the Chancellor and get his report published before the Budget; but the Government printers were unable to keep up with the pressure of work. So the NFFC report fell by the wayside. Hence, readers must be content with the KINE. outline of last week until the printers can complete their task and Mr. Lawrie can re-call his ill-fated conference. Incidentally, I see from the Chancellor's statement that he expects the Exchequer to receive £1,000,000 in repayments during the financial year.

TOO many people try to raise a laugh with the line "I seldom go to the pictures, it just doesn't interest me" and then proceed to lay down the law as to what the industry should do.

That's just what Sir Malcolm Sargent did last week when he opened a BFI course on film music at the London YWCA headquarters. Sir Malcolm is an expert at his job, so more is the pity he should try to tell us ours.

His theory is that newsreel theatres should drop "jazz band" shorts and show a series of shorts of music played by symphony orchestras (doubtless conducted by Sir Malcolm), which films would be used for a basic library for school and general educational purpose.

SIR MALCOLM argued that production costs of such a series was the one thing preventing such a scheme being followed; but he did not mention the basic economic problem created by the half-hearted way local authorities are equipping schools with projectors, nor the very considerable cost of prints involved.

I HAD heard a great deal about the Associated British-Pathé film of the Sunshine Home for Blind Babies, but it was not until last week's meeting of the British Tent of Variety that I appreciated its full significance. Never have I witnessed a more pathetic, yet at the same time heartening picture. Never was there a more complete justification of the Variety Club's effort for "underprivileged children."

And no more practical illustration of the philanthropic objectives of the Tent could have been forthcoming than the introduction by Jack Goodlatte last Wednesday, of two of the children from the Northwood home. They drew the tickets for the Tent's Grand National sweepstake, which benefited the Sunshine Homes to the extent of some £2,450.

The receipts from this effort may not have approached the sponsors' expectations, but that was, I imagine, a question of timing. In the circumstances, as C. J. Latta remarked, the Tent had done a remarkably good job of work. There was certainly no lack of enthusiasm.

AS "King for the day" with Charles Tucker, Jack Goodlatte had little cause to regret his managers' efforts for the cause. This was proved, for, as Bill Cartlidge announced the drawers of horses, no fewer than eight went to ABC. And "Nickel Coin" dropped to the management and staff of the ABC's Rialto, Maidenhead, who share the first prize.

Manager H. R. Clarke is on his spring holiday this week, and relief manager M. Bernie tells us that about forty members of the staff bought two of the sweepstake books and farmed-out half-a-crown shares. Twentieth Century-Fox, who drew four horses, including "Knight's Pass," by Bill Kupper, was also represented in the final result by W. P. Fisher of Manchester.

THESE fortnightly luncheons of the Variety Club remind me of the Empire Promenade of the old days. You will meet people from all quarters of the globe. This always makes these occasions a prime attraction for a Pressman.

On Wednesday I was glad to have a word or two with Alan Gundelfinger, technical vice-president of Cinecolor, who is over here for talks with Arthur T. Taylor. James Perkins was host to Henry Gordon of Paramount, who looked in en route for South Africa, and Pat Purcell of Paramount's Paris office. Another transient was Bill Boxer, guest of Macgregor Scott of AB-Pathe. He is a South African exhibitor with a growing and influential circuit.

THE STROLLER.

CLOSE-UP

Canadian Capers

By a Correspondent in Canada

LITTLE is known outside Canada about the Canadian Co-Operation Project. It was inaugurated a few years ago when Canada, like nearly every other country, was experiencing a severe shortage of American dollars.

When the Canadian Government began to impose restrictions on the importation of American goods, attention was focused on the vast sum of money which Hollywood takes out of Canada annually, an amount often exceeding ten million dollars.

When the MPPAA (which has long considered Canada not as a separate country but as part of its domestic market) heard this talk of freezing remittances it immediately opened negotiations with the Canadian Government in order to avert such action.

The outcome was a crafty scheme called the "Canadian Co-Operation Project," which has brought satisfaction to no one but the MPPAA and to the supporters of the idea inside Canada who have no desire to see Hollywood's monopoly in the Dominion weakened in any way.

The purpose of the scheme was never made precisely clear, so that from the very beginning few people knew what to expect from it. It was generally supposed, however, that the MPPAA, in return for unrestricted remittances, had agreed to help the lagging Canadian film industry by sending units from Hollywood to make films in Canada; to publicise Canada by showing Canadian short subjects in American kinemas and including Canadian news items in American newsreels; and to mention Canada in feature films! Thus, reckoned the MPPAA, more American tourists would be induced to come to Canada to spend much-needed American dollars, and, therefore, no freeze would be necessary.

Reaction among quick-thinking Canadians was indignation at this patronising arrangement.

Needless to say, very few Hollywood producers came to Canada with the result that last year the supporters of the CCP blandly announced that the scheme was never intended to aid the Canadian film industry but to encourage the tourist trade. Whether it did or not is hardly likely to be proved as the Government already spends large sums in attracting American tourists to Canada.

Now that the dollar shortage is over the CCP is being quietly forgotten. It was such a one-sided and incredible affair that it does not bear intelligent examination or discussion, but with it the MPPAA shrewdly safeguarded its interests in the Canadian market while no appreciable benefits were felt by the Canadian film industry.

GAITSKELL'S SPEECH—contd.

made effective by an arrangement of the same kind as was made last year, provided that on this occasion the larger part of the Exchequer remission goes to the producers. Negotiations will therefore be undertaken by the Treasury and the Board of Trade with the industry as soon as possible, and if an agreement satisfying the condition I have laid down is made, the necessary adjustments in the schedule will then follow.

The increases in the duty will apply to the other entertainments now charged under the full scale, such as horse-racing, greyhounds and speedways. But I do not propose to alter the taxes on entertainments paying at the lower rates, such as theatres, football and cricket.

I have reluctantly decided that the initial allowance of 40 per cent. given for income tax and profits tax purposes on plant and machinery and 10 per cent. on industrial buildings and mines and oil wells, must be suspended as from April 6, 1952. I am giving a year's notice. Any expenditure incurred on or after that date will continue to qualify for the ordinary annual depreciation allowances but it will receive no initial allowance.

EQUIPMENT AFFECTED

The initial allowance of 40 per cent. income tax and profits tax allowance on expenditure for new plant, equipment and furnishings will be suspended from April 6, 1952.

This will effect exhibitors and manufacturers alike. It is likely to cause a buying scramble which will add to the difficulties of manufacturers who are already experiencing acute shortage of metals.

In the Finance Act of 1949 the initial allowance was increased from 20 per cent. to 40 per cent. This meant that on an outlay of £1,000 for new equipment the buyer was allowed to make a charge of £400 against income tax in the first year. At the income tax rate of 9s. in the £ this represented an initial saving in tax of £180. It permitted a much quicker return on capital expenditure.

The removal of the allowance entirely means that there will be a much more slower return on capital expenditure through the annual depreciation allowance.

INCREASE ON OILS

The tax on petrol, light hydrocarbon and heavy oils, is increased by 4½d. per gallon.

A CEA official states: This will mean an increase of between 20-40 per cent. in the running costs for oil-fired boilers and power generating plant where installed in kinemas.

TRANSPORT CHARGES UP

The increase of 4½d. per gallon on petrol is likely to result in raising film transport charges by about 10 per cent.

Since the last increase, 10 per cent. in May, 1950, the transport companies have absorbed 2d. per gallon in the price of petrol, a 7s. rise in the basic wages of drivers, and a 60 per cent. increase in the cost of tyres—all without passing on anything to their customers.

Some of these increases are comparatively recent and the companies have been awaiting the Budget before deciding on the proportion of costs that will have to be passed on.

ENTERTAINMENTS DUTY.—It is proposed to increase the duty on payments for admission to kinemas and other entertainments at present subject to the full rates. The present scale and the proposed scale are shown in the following table:—

Present scale of duty			Proposed scale of duty		
Payment for admission excluding duty		Rate of duty	Payment for admission excluding duty		Rate of duty
Exceeding	Not exceeding		Exceeding	Not exceeding	
s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
—	7	Nil	—	5	Nil
7	8	1	5	7	1
8	8½	1½	7	8	2
8½	9	3	8	8½	3½
9	10½	4½	8½	9	5
10½	11½	6½	9	10½	6½
11½	1 0½	8½	10½	11½	8½
1 0½	1 1	9	11½	1 0½	10½
1 1	1 4½	10½	1 0½	1 1	11
1 4½	1 5	11	1 1	1 4½	1 0½
1 5	1 8	1 1	1 4½	1 5	1 1
1 8	1 8½	1 1½	1 5	1 8	1 3
1 8½	1 9	1 3	1 8	1 8½	1 3½
1 9	1 9½	1 3½	1 8½	1 9	1 6
1 9½	2 0	1 6	1 9	1 9½	1 6½
2 0	2 0½	1 6½	1 9½	2 0	1 9
2 0½	2 2	1 7	2 0	2 0½	1 9½
2 2	2 2½	1 7½	2 0½	2 2	1 10
2 2½	2 6	2 0	2 2	2 2½	1 10½
2 6	2 6½	2 0½	2 2½	2 6	2 3
2 6½	3 0	2 6	2 6	2 6½	2 3½
3 0	3 0½	2 6½	2 6½	3 0	2 9
3 0½	3 5	2 7	3 0	3 0½	2 9½
3 5	3 5½	2 7½	3 0½	3 5	2 11
3 5½	4 2	3 4	3 5	3 5½	2 11½
4 2	4 2½	3 4½	3 5½	4 2	3 8
4 2½	4 11	4 2	4 2	4 2½	3 9½
4 11	5 5	4 7	4 2½	4 11	4 7
5 5	5 11	5 0	4 11	5 6	5 0
5 11	6 5	5 2	5 6	5 11	5 5
6 5	6 11	5 10	5 11	6 5	5 7
6 11	...	5s. 10d. for the first 6s. 11d. and 5d. for every 6d. or part of 6d. over 6s. 11d.	6 5	6 11	6 1
			6 11	...	6s. 1d. for the first 6s. 11d. and 3d. for every 3d. or part of 3d. over 6s. 11d.

The increased scale of duty will apply for the purpose of assessing the duty on admissions to entertainments chargeable at intermediate rates under Section 15 of the Finance Act, 1950 (i.e., mixed kinema and stage shows).
These changes will operate as from August 5, 1951.

"CRIMINAL APATHY" —O'BRIEN

Tom O'Brien, general secretary of NATKE, told the KINE. that his own view was that the Chancellor's decision reflects the almost criminal apathy which the industry as a whole has displayed in the last 12 months in regard to ET.

It is the exhibitors' own fault, he said, that the tax has been increased. With the exception of people like Sir Alexander King and one or two others, exhibitors as a whole have not complained in the least. What has the trade done about ET? Nothing at all.

Yet, added O'Brien: "It is most unfair to saddle the film trade with this taxation at a time when the industry is going through a very difficult period."

No Colour Bar

No objection is expected to come from the CEA to the Bill now before Parliament to make a colour bar in public places illegal.

The Bill was discussed at the legal, finance and Parliamentary committee on Tuesday.

"BUSINESS IS BETTER"

Says White Paper

FILM business is better business, according to the Government's "National Income and Expenditure" White Paper, issued a few hours before the Chancellor's Budget statement.

During 1950 the public paid £107 m. at the kinema box-office, compared with £105 m. in 1949. But this income is still below the gross takings of £121 m. in 1946.

The 1950 figures compare with public spending of £69 m. on other forms of entertainment. More was also spent on beer and cigarettes.

The statistics given are "revalued at 1948 prices." Taking 1948 at 100, the percentage drop in personal expenditure on entertainments is 3 per cent. in 1949 and 1950 at current market prices, the report indicates.

The statistics of the Government revenue account show that Customs and Excise collected £44 m. in 1950 on entertainments tax from all sources, the same as in 1949.

A further table shows that total entertainment gross from all sources was £175 m. in 1950. The amount reaching the entertainment trade after deduction of taxes was £118 m., which was the same amount as 1949 and compares with £120 m. in 1948.

CEA Tells KRS of £3,000,000 Electrical Bill

HECHT FILMS "FREED"

THE CEA-KRS joint committee has discussed raw-stock prices and Ben Hecht films according to the official report on the last meeting published this week.

The CEA has objected to widening the discussions on stock; but it has agreed to lift the Hecht ban on two films owned by 20th Century-Fox.

There were sufficient committees already in the trade, and while there was the joint committee of the CEA and KRS with power to reach conclusions, ad hoc committees would serve no useful purpose.

The alleged saving of so many unknown millions of pounds on Home Office safety regulations owing to the use of safety stock was academic in so far as money not spent was not money saved. There was the indisputable fact that the new electrical regulations meant the expenditure of about £3 million over the next three years.

The CEA was willing to discuss the increased costs of safety stock at the joint committee but at present it was not known what the costs where other than "this supposed figure of £750,000."

Regret was expressed by the KRS that the CEA was not prepared to consider the implications of safety stock as a general trade matter. The question of who would pay the increased cost was, therefore, left to consideration by the producers and renters.

The members of the KRS had the right to recoup themselves in any way they thought fit and the introduction of the idea of settling contractual relationships with the independent chairman in the background was not one to which the KRS representatives at that meeting could assent.

Ben Hecht

A request was received from the KRS that the ban, imposed by the CEA in November, 1948, on two films be reconsidered.

For the KRS is was contended that as the CEA resolution of 1948 related to productions to be made in the future with which Mr. Ben Hecht was associated, in view of fresh evidence which was now available the CEA's resolution of November, 1948, did not apply to the two 20th Century-Fox films "Whirlpool" and "Where the Sidewalk Ends."

This matter was brought forward at the request of 20th Century-Fox, who were prepared to prove that Mr. Ben Hecht was not participating in any way from the distribution of these films either in this country or any other.

It was accepted by both sides that the request brought forward dealt only with the two 20th Century-Fox films "Whirlpool" and "Where the Sidewalk Ends" and in no way was concerned with any alteration of the resolution of November, 1948, imposing a ban on any future productions with which Ben Hecht was associated and which in that respect would continue to be unaffected.

It was proposed and seconded by CEA representatives and unanimously agreed "that in view of the evidence produced to the committee concerning the production date of the two films mentioned, the CEA general council should be advised that the ban hitherto operating on these two films should no longer continue."

Advertising Code for Film Publicity

AGREED CENSORSHIP?

THE Advertising Association, which is the most important national organisation representing all forms of advertising media, has asked the Film Industry Publicity Council to attend a joint meeting to discuss an advertising code for film publicity.

This action follows recent decisions made by some sections of the advertising business, particularly the bill posters, to insist on censorship of some theatre posters. Posters for the touring company of the Folies Bergère have been "censored" in Bristol, where a strip of black paper was pasted over a picture of a semi-nude girl.

The British Board of Film Censors recently met the FIPC and also other sections of the trade to discuss trends in film posters, when it was made clear that the industry as a whole was prepared to co-operate with the Board.

The Advertising Association has referred to this meeting. It wants the publicity men to meet its representatives together with representatives of the London Poster Advertising Association and the West End Managers' Association.

H. Mallatratt, secretary of both the London and British Poster Advertising Association, told the KINE. that his joint committee would be represented at the meeting which had been requested by the Advertising Association.

He said that before the war, T. H. Fligelstone had represented kinemas on the Association committee. Mr. Mallatratt had written to the CEA general secretary after the war, asking that a suitable appointment be made to carry on this procedure. But no reply was made by the CEA and the kinemas have no representative.

Mr. Mallatratt said his committee does not like to censor posters when printed, and would prefer if film companies would submit sketches in advance. Some companies do this, and a few days ago such a sketch was returned with the request that it be redrafted.

CEA SEES SCMA

The CEA general purposes committee was recommending the general council to agree to the SCMA request for a meeting to discuss a cost-of-living bonus, without committing itself to accepting any of the SCMA proposals.

Theo. H. Fligelstone has been co-opted to the NATKE agreement negotiating committee.

The North Staff branch resolution on quota, urging the Board of Trade to adopt the Films Act amendments suggested by the CEA, was discussed and noted.

The annual reunion of Cinema Veterans attracted over seventy-five members and friends to the Trocadero. Cecil Clayton, the president, was in the chair, supported by R. Neace, Councillor H. Mears, Tommy France, E. E. Blake, Douglas Bostock, A. W. Watts, A. T. L. Watkins, E. Pashley Peall and R. Bromhead.

NEWSREELS TO WORK DURING ACT's ANNUAL

Union Asks Laboratories to Exempt Some Workers

NEWSREELS have decided to make this coming week-end one of the permitted twelve under the agreement with the ACT for speedy processing, in order that Sunday and Monday releases may contain the England versus Scotland soccer international. But the ACT is holding its annual meeting on Saturday and Sunday, and letters had been sent to laboratory employers asking that ACT members who intend to lead the debates at the meeting should be given the time off.

On Tuesday, Sir Gordon Craig, managing director of British Movietone, told the KINE. that the reels hoped to have the material handled quickly and had made the application to the union in accordance with the terms of the agreement.

Later, an ACT official said he saw no reason why the work should not be done. He thought it would be possible for laboratories to arrange for ACT speakers to attend the annual meeting and also do the newsreel work.

Specialised Theatres May Remain in CEA

A compromise has been reached within the CEA to solve the problem of newsreels and specialised theatres. Some time ago, many of these theatres resigned from the CEA. Then it was suggested that a special newsreel section should be created within the London and Home Counties branch: and the specialised kinemas rejoined the CEA.

But the London branch rejected the scheme, which was again discussed at the CEA legal, finance and Parliamentary committee on Tuesday.

A KINE. reporter says that the newsreel theatres will be told that they may retain their present association and also remain in the CEA. They can make use of CEA head office facilities. But they cannot become a separate CEA branch.

Any points they want made must be referred by members to their respective CEA branch, which, in turn, will give it consideration and, if necessary, instruct branch delegates to raise matters at general council.

Action Against MP Dismissed

Mr. Justice Wynn-Parry, in the Chancery Division, on Tuesday, dismissed a motion by John Hartley Beynon and Capital and Provincial News Theatres, Ltd., plaintiffs in an action against John Diamond, M.P., and Frederick Graham Maw, for an order that Mr. Diamond and Mr. Maw should be restrained from acting as directors of Capital and Provincial News Theatres, Ltd., until they had been duly elected in accordance with the articles of the company, and that Mr Diamond should be restrained from acting as chairman of any meeting of members until he had been elected a director, and chairman of directors.

NFFC Report Today

The annual report of the National Film Finance Corporation will be published at noon today (Thursday).

Unions Demand Quick Wage Deal

O'BRIEN WARNS TUC OF FIEC "TRAP"

TRADE union members of the Joint Industrial Council, dissatisfied with the progress being made for negotiating new agreements, have decided that the British Film Producers' Association, the employer side of the council, must be approached for immediate wage increases before that section of negotiations is reached on the present agenda.

The unions concerned are the NATKE, ACT and ETU. The executives have been asked to endorse this procedure.

NATKE has agreed that immediate steps should be taken to discuss wage increases, but the union has told the other two that it does not think a joint approach would be successful. NATKE wants to go ahead on its own and approach the BFPA for wage increases.

This decision comes at a time when the NATKE is making an all-out attack on the policy being followed by technicians in relation to production affairs. The union was meeting the economic committee of the Trades Union Congress general council on Wednesday afternoon, following a meeting the TUC committee had earlier this year with the Film Industry Employees Council, of which NATKE is not a member.

Tom O'Brien, general secretary of the NATKE, told the KINE. before the meeting that his union would ask the TUC to hold a full investigation into the wage structure of the production side of the industry. He criticised the methods of the FIEC in trying "to trap" the TUC into a certain line of action by using "irregular trade union methods" in sending delegates to Government departments, to Members of Parliament, trades councils and other bodies.

£50 Quota Fine

A fine of £50, with £13 13s. costs. was imposed on Tuesday afternoon at Birmingham on Ladywood Pictures, Ltd., proprietors of the New Regent, Ladywood, Birmingham, for failing to comply with the Quota Act for 1948-9. It was alleged that, instead of showing 25 per cent. British supporting films, the New Regent showed only 8.6 per cent. The Stipendiary granted time to pay and agreed to state the case so that an appeal could be considered.

The defence was that the failure was due to circumstances beyond the firm's control in that the films available were not suitable, or that their cost was such that it was commercially impracticable to show them.

The Stipendiary said there was no evidence to support the argument that, owing to the excessive cost of Quota films, it was not commercially practicable for defendants to exhibit them.

A similar summons against G-L Cinemas, Ltd., in respect of failure to meet the Quota requirements at Green Lane, Smalley, was adjourned sine die.

CANNES FESTIVAL

RUSSIANS MAKE A PROTEST

From Francis Koval

FOR the first time the Cannes Film Festival has opened in the specially built "Palais des Festivals." It is luxuriously equipped and possesses a huge Press room, now occupied by some 120 film journalists of all nations.

Thirty-four feature films (most of them brand-new) and 43 shorts are contenders for the suffrages of various committees of experts.

Unfortunately—through nobody's fault—the competition started on a discordant note. Among the 27 competing nations everybody has greeted with satisfaction and keen interest the participation of Soviet Russia, not seen at any West European films festival since 1946. All the greater was the disappointment when the Russian delegation, consisting of the famous director Pudovkin, the vice-minister for the Cinema Semenov, and the actor, Tscher-Kasgov, raised strong objections to one of the first pictures to be shown, "Four in a Jeep."

This is a Swiss film made by Leopold Lindtberg (famous through his "Last Chance" and "Louise"), describing the adventures of a mixed, four-powers patrol in occupied Vienna. Although the supposedly national characteristics of all four soldiers concerned are obviously overdrawn, the Russians took exception to the unfavourable light in which they contended the Soviet soldier was portrayed. When the film was shown, despite their objections, they addressed a strongly worded protest-note to the organising committee, and it needed the greatest tact on the part of everybody concerned to prevent a real diplomatic incident and a Russian withdrawal. So we had the opportunity of seeing a great colour-production on the life of the composer, Mussorgsky. Two more Russian feature films are still to be presented, as well as four documentaries.

Sir Duff There

Among the personalities present, Sir Duff Cooper, accompanied by Lady Diana, is the traditionally welcomed representative of Great Britain; and so is E. W. Wingrove, who has organised our information services and installed a well-furnished British stand in the Festival Palais. Their American opposite numbers are the MPPA representative for Europe, Gerald Mayer, and Mr. Van Dee, who is in charge of Press-relations and publicity.

Antony Asquith, who arrived on Sunday afternoon in time to witness the triumph of "The Browning Version," proved to be a great asset for the prestige of the British kinema. His picture, well sub-titled, had an excellent reception, both by the public and the Press. Many critics are of the opinion that it was the best film shown so far at the Festival. After the show a Press conference at which Air Commodore West played the host, Antony Asquith was surrounded by a crowd of enthusiastic admirers and had to answer innumerable questions, concerning not only his picture, but also British film production in general.

The second British film, "The Tales of Hoffman," will be presented on the last night of the Festival, an occasion which will be attended by a great many personalities concerned with the production: Sir Alexander Korda, Michael Powell, Emeric Pressburger, Moira Shearer, Ludmilla Teherina, Robert Helpmann. The enthusiastic New York reviews have whetted the appetite of the international crowd in Cannes.

MIGHTY Samson TH

From the north-so word of business

GLASGOW

SAMSON AND DELILAH TREMENDOUS SUCCESS GLASGOW ODEON BROKE ALL ONE DAY RECORDS YESTERDAY AND CROWDS WAITING ADMISSION TODAY

GL

BIRMINGHAM

SAMSON AND DELILAH BREAKING OPENING AT THE ODEON BIRMINGHAM

NEWCASTLE & SUNDERLAND

SAMSON DELILAH NEWCASTLE SUNDERLAND CONTINUES TO PLAY TO EXCELLENT BUSINESS WITH CAPACITY HOUSES THURSDAY NIGHT BOTH SITUATIONS

SOUTHPORT

THE GRAND COULD DO W PLAYING SAMSON AND PARAMOUNT = TOOVEY G

NEWCASTLE

SAMSON DELILAH EXCELLENT RECEPTION ODEON NEWCASTLE STOP PLAYED TO NEARLY 9000 PATRONS YESTERDAY INSPITE OF SNOWSTORM AND APPALLING WEATHER STOP MANAGEMENT ALSO ADVISED FULLHOUSE THIS AFTERNOON

SCARBOROUGH

ODEON SCARBORO DELILAH DRAWIN BE ONE OF BIGG IS APPEALING

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LEEDS

FIRST THREE DAYS SAMSON AND DELILAH ODEON LEEDS SENSATIONAL STOP CAPACITY FROM OPENING TO CLOSING LONGEST QUEUES EVER SEEN DEFIED WEATHER STOP PUBLIC REACTION TERRIFIC STOP VOTED GREATEST MOTION EVER

Paramount Pictures

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SA... ODEON GLASGOW BROKE ALL-TIME DAY RECORDS

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DUBLIN

SAMSON AND DELILAH PLAYING TO ABSOLUTE CAPACITY BUSINESS SINCE OPENING AT CAPITOL DUBLIN REGARDS

MANCHESTER & WARRINGTON

SAMSON DELIGHTING CAPACITY AUDIENCES MANCHESTER AND WARRINGTON STOP THRILLING HOLIDAY CROWDS WHO HAVE QUEUED FOR HOURS IN ABNORMALLY BAD WEATHER =

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...TERRIFIC BUSINESS YESTERDAY FIVE
...ERRITORY STOP LATEST CHECK TODAY
...XCELLENTLY ALL HOUSES FULL 3 OCLOCK

LONDON

AS CONFIDENTLY EXPECTED SAMSON OPENED UP RELEASE NORTH WEST LONDON EASTER MONDAY WEEK TO 'SMASH-HIT' BUSINESS WITH RECORD TAKINGS REPORTED FROM MANY THEATRES. PICTURE GIVEN TREMENDOUS RECEPTION BY ALL TYPES OF AUDIENCES AND ACCLAIMED AS BEST FILM FOR MANY YEARS.

LIVERPOOL · BLACKPOOL · MORECAMBE
LANCASTER · SOUTHPORT · ISLE OF MAN

SAMSON OPENED TO TERRIFIC BUSINESS ON RELEASE IN MY TERRITORY AT ODEON THEATRES LIVERPOOL BLACKPOOL MORECAMBE LANCASTER ALSO GRAND SOUTHPORT AND ISLE OF MAN STOP QUEUES ALL DAY YESTERDAY AND EXHIBITORS SHOWING THIS SUBJECT SAY SHOULD BE ALL TIME RECORD BREAKER EVERYWHERE

Cecil B. DeMille's Masterpiece

Samson and Delilah

Color by TECHNICOLOR

STARRING
HEDY LAMARR · VICTOR MATURE · GEORGE SANDERS
ANGELA LANSBURY · HENRY WILCOXON

PRODUCED AND DIRECTED BY CECIL B. DeMILLE
BASED UPON THE HISTORY OF SAMSON AND DELILAH IN THE HOLY BIBLE, JUDGES 13–16

At the NATKE technical council meeting: R. Mancini, T. G. Davie, E. Bromwich, G. K. McLaughlin, A. Smith, F. H. Woods (secretary), A. M. Isles (president), Mrs. Jean Currier (president of NATKE), G. A. Davies, A. J. Thompson, J. Falconer

At a luncheon at the Odeon, Marble Arch, to mark the retirement of CMA joint engineering controller S. Hart: R. H. Dewes, licensing and personnel controller, S. Hart, S. B. Swingler, joint engineering controller, K. Winckles, administrator, L. B. Fancourt, general theatre controller, R. Hamer, booking controller

Hart of CMA Retires After 20 Years

S. HART, CMA joint engineering controller, retired after 20 years with Gaumont and Odeon, on Tuesday last.

To mark the occasion, the CMA engineering department held a luncheon for him at the Odeon, Marble Arch, restaurant, which was attended by many of the company's executives.

Joint engineering controller S. B. Swingler paid tribute to Mr. Hart's work over the past two decades and wished him every happiness in the years to come. He presented Mr Hart with a television receiver, a gift from the department and CMA district engineers.

Kenneth Winckles, CMA administrator, made the other presentation —a radio set, tobacco jar and pipe from the CMA executive.

John Wayne's Gesture

The Republic publicity department, headed by Gerry Fernback, lunched at the Coronet Restaurant, Soho Street, as the guests of John Wayne. With his dollar cheque came a note that the lunch was on him, "in grateful recognition of all the help and co-operation afforded me during my stay in London."

MAX THORPE TOURS COLUMBIA TERRITORY

COLUMBIA'S managing director, Max Thorpe, is away from London this week on a whirlwind tour of the company's branches throughout the United Kingdom, accompanied by his personal assistant, W. M. Levy.

They were at Cardiff on Monday; Manchester and Liverpool on Tuesday; Leeds on Wednesday, and will be at Newcastle and Glasgow today (Thursday).

Five-Year-Olds Admitted

Stoke-on-Trent Watch Committee, after receiving a deputation from the North Staffordshire CEA, led by the chairman, E. H. Whittell, decided to reduce the age limit for the special children's performances on Saturday mornings from seven years to five.

ABFD Alters Newcastle Date

ABFD has changed the Newcastle trade show date of "Worm's Eye View" from April 17 to April 24. Venue and time are unaltered.

The link between Walt Disney's ROBIN HOOD and the City of Nottingham was strengthened by the visit to London of the Lord Mayor of Nottingham, Alderman Harry Emmony, who was greeted by managing director Bob Wolff at RKO-Radio's London headquarters

PROJECTIONISTS' APPRENTICESHIP DRAWS NEAR

NATKE Technical Council Foresees Success

THE apprenticeship and certification scheme for projectionists was among subjects discussed by NATKE'S national technical council, which met in Southampton on Friday, March 30. A. M. Isles, president of the council, was in the chair.

The council received reports on the negotiations with the CEA for the establishment of the scheme and was of the opinion that it would be operating successfully in Great Britain and N. Ireland in due course.

F. H. Woods, secretary to the council, reported that a special film damage advisory committee had been set up to tackle the problem of mutilation. The Association had representatives on this committee, and they would report on progress in the near future.

The president submitted a report upon the establishment of a technical library for the use of all projectionist members. Further investigation was ordered by the council, in order that this facility could be operated to the best advantage.

The council is studying the problem of tuberculosis and other industrial diseases which might endanger the health of projection personnel. Medical observations were considered, and the effect of the carbon arc and its toxic qualities will be the subject of intense investigation.

Safety film cement containing the chemical dioxane was given careful study, and the Factories and Shop Acts were debated in relation to the safety and welfare of all projectionists.

"SAMSON" RINGS THE BELL AT 2,000,000

Two million people have already seen Cecil B. DeMille's "Samson and Delilah" in Britain!

This is the result of the first 73 bookings of the Paramount picture, and it means that an average of about 22,000 people are paying for admission per theatre per week.

The business which the picture did during the first few days of its nation-wide release has been fully maintained in every situation, and new box-office records are constantly being established by the DeMille spectacle.

It is estimated that the percentage of the population of this country that will have seen the film after the first six months following its general release will be the highest for any motion picture yet, and, in addition, it is likely to go on being shown up and down the land for years to come.

For details of reactions abroad to "Samson and Delilah," see page 15.

Long-Service Badge

The CEA general council is presenting long-service badges at its meeting on Wednesday, to four more delegates:—

T. H. Fligelstone (London), W. Gibson (Northern), J. Mat[illegible] (Manchester and South-East Lan[illegible]) and S. W. Savery, branch secretary for 15 years at Bristol.

TECHNICIANS PREPARE FOR ANNUAL MEETING

Quota Blamed for Six-Month Delay in Release of "Green Grow the Rushes"

NFFC REFUSES LOAN: "JOIN GROUP SCHEME"

SEVEN thousand eight hundred and nineteen technicians, of which 831 are unemployed, are told in the annual report of the Association of Cine and Allied Technicians why their own co-operative film-producing unit has no money for another film and has not yet obtained a release for its first picture, "Green Grow the Rushes."

The annual meeting of the union will be held in the St. Pancras Town Hall next Saturday and Sunday, when the main items to be discussed among 20 resolutions will be the Government quota policy and the general operation of the National Film Finance Corporation.

"Green Grow the Rushes" started production on June 5, was 21 days on location, 32 days on studio floor and cost £95,615 to make—£4,385 under budget. The film was handed to British Lion on November 30, but the report says "exhibition details are not yet available."

The report goes on, "The board has agreed to a formula for allocation and distribution of any profits from the film."

The general council as well as the board of ACT Films, Ltd., "deeply regret" the delay in the release of the film and in arrangements being completed for another production. The report explains—"The causes of this are undeniably linked with the general crisis in British film production coupled particularly with the reduction of quota in which independent production has been a front-line casualty."

For the second ACT Films' subject a selection has been made from 54 scripts. But, because the National Film Finance Corporation changed its policy towards the company no further loan has been made. NFFC specifically states that ACT can no longer have 100 per cent. finance, must obtain a distribution guarantee or provide finance in advance, and cannot expect any preferential treatment beyond that given to any other production company. The NFFC is trying to urge ACT to become a part of its new group scheme. The annual report says, "Future production will clearly have to be under these conditions."

No Room on Circuits

Members were told that a recent memorandum was sent from the union to Harold Wilson, President of the Board of Trade, in which the union opposition to this NFFC policy was made clear. The union also criticised the present level of quota. The union quoted the KINEMATOGRAPH WEEKLY "Studio Review" production chart to prove to the President that at last November, 38 British films were awaiting trade show. ACT argued that even at the date there was no room for new films on the ABC circuit before May or June and the position of other circuits was little better.

It was pointed out to Mr. Wilson that in general release policy American films were given preference over British films. ACT quotes this example: "No Way Back" (Concanen Productions) was finished early in 1949 and delivered in May for distribution. It was not shown because "The Set Up" and "Champion," two American pictures having roughly the same theme were about to be released. The British film was held back until October by which time the public had had a surfeit of boxing films. The union also refers to a British film "The Undefeated" (World Wide), which was not shown until after "The Men," an American film on a similar subject.

The general council, seconded by Nettlefold, and supported by producers, directors, associate producers and the editorial sections of ACT, is to move a resolution at the annual meeting which says that the union is "appalled" at the NFFC departure from the original intentions to encourage independent production. It argues that the group scheme merely helps to complete the circuits' low quota of 30 per cent. and will cripple independent producers.

The resolution goes on to criticise the statement by John Grierson that Group 3 will use inexperienced personnel from outside the industry and demands that the incoming general council tries to reverse the retrograde policy of the NFFC. This resolution is a composite one following four resolutions of a similar nature which had been tabled earlier.

Following is an emergency resolution, also to be moved by the general council, which "condemns" the Board of Trade's decision to retain the quota at the 1950-51 level for the coming year. It instructs the general council to use every means within its power to have the quota raised to 45 per cent. for first features and 50 per cent. for supporting programmes.

Fair Trading Sought

One of the earlier resolutions, tabled by Pinewood, supports the recent Film Industry Employees' Council policy statement and refers to a letter by Walter Fuller, general secretary of the CEA, which appeared in *The Times* and said that "exhibitors usually pay a higher rental for British than for American films." Pinewood wants legislation to "ensure fair and equal trading conditions for the distribution and exhibition of British films in competition with similar foreign products."

Kodak members have tabled a resolution concerning the shortage of film chemicals and urges that "whatever the necessity of rearming, this should not be allowed to endanger employment by shortage of basic chemicals in the film industry."

Basic Films is suggesting that ACT Films should make a series of low-budget feature films in future instead of the more expensive type of picture.

The annual report points out that during recent months the union has had to handle claims for amounts totalling more than £50,000, owing to members. An amendment to a general council resolution insisting that members must not work with companies owing money of this nature, tabled by Feature Production Managers' section, wants the general council to negotiate an arrangement to ensure that some guarantee to cover salaries of ACT technicians for at least a fortnight's work is put into escrow and for location abroad, return fares should be suitably safeguarded.

The employees at Guild House are urging that the general council should support negotiations with ASFP for an agreement on rates of pay for commercial television films.

Pathé Newsreel is raising the problem of newsreel production and will move a resolution that the executive should try to end the dispute between some members of the CEA and the Newsreel Association, which is resulting in many bookings being cancelled which, in turn, is having a detrimental effect on production economy in these reels, and "is a threat to the livelihood of our newsreel members."

There are one or two less controversial resolutions covering such subjects as the production of children's films, subscriptions, minimum editing crews and the Beveridge Report, but it is expected that there will be heated debates over a resolution from British Acoustic Films referring to the Peking Government having freed China from American control . . .

Communist-Inspired?

Another resolution which many members will think is Communist-inspired comes from Basic Films and Data Films, which wants the annual meeting to tell the Prime Minister that it protests against the whole military programme on which the Government is engaged, and also to reduction of sentences and release of enemy war criminals.

Pinewood has moved a neat amendment which, before the word "Government," will insert the word "Russian," thus changing the whole context of the resolution.

One of the matters discussed in the annual report is the work done by the Joint Industrial Council. It is pointed out that the workers' side of the JIC unanimously agreed to reject the draft from the BFPA which clearly sought to impose very severely impoverished working conditions on those engaged on film production. It was then agreed that talks should continue for a new agreement, each side putting forward its own proposals and members having before them the terms of the present agreements.

Workers Agreed

ACT says that agreement has been reached on the workers' side as to which clauses in the respective agreements should be common, and those clauses should be the subject of separate negotiations by the manual workers or technical panel, as the case may be.

Although the report refers to ACT demands that the Ministry of Labour should not support a policy of giving preferential consideration for American companies for labour permits, there are no resolutions at present tabled which raise the matter of future Union policy towards the employment in this country of foreign technicians.

The membership statistics show that membership has increased during the year from 7,556 to 7,819. Of the total membership, 4,906 are full members and 2,477 probationary members. ACT has 2,429 members in feature production (640 unemployed); 1,761 in shorts and documentaries (163 unemployed); 199 in newsreels (10 unemployed); 2,558 in the labs (36 unemployed); 203 in the BBC sound and television services.

BFPA REJECTS CROWD WAGE INCREASES

French Visas Not Used

THE request from the Film Artists' Association for increased rates has been rejected by the British Film Producers' Association. BFPA has said it cannot consider increasing rates at the present time, especially as substantial increases were awarded in 1947.

Sir Henry French, director-general, reporting on the meeting of the executive council, also said that the recent agreement with the Italians was working well.

Italian film producers are coming to Britain in May to discuss release of Italian films here and further co-production arrangements.

The export committee has discussed the allocation of French visas. The period ends June 30 and several producers have not made use of visas allocated to them. The BFPA executive wants each of the eighteen visas used: but some members are reluctant to dub films and send them to France because, with taxes, unless takings are between 15 and 20 million francs, the film will show little or no return.

Other points from the BFPA executive meeting were:—

The executive received a report that the Board of Trade had approved the scheme agreed by the four trade associations for distribution of the British Film Production Fund. It also received a report on the meeting of the directors of the fund, held on March 21, and on arrangements in hand for making an interim distribution for the first thirteen weeks' period of operation.

"Z" Pay

It decided to recommend member-companies to adopt the principle, subject to certain limitations, of making up the difference between the normal basic pay of all employees recalled for short training periods with the Services; and the Service pay they received for the first fortnight of such training. This covers territorials as well as reservists.

A progress report was received on negotiations with the British Actors' Equity Association for new daily and weekly agreements.

The executive noted that the Ministry of Labour has approved the continuation of the system whereby Film Casting Association, Ltd., has responsibility for implementing the Disabled Persons' (Employment) Act, 1944, in respect of crowd artists.

The standing copyright committee was authorised to proceed with the drafting of a memorandum for eventual submission to the Board of Trade dealing with desirable revisions to the Copyright Act, 1911; and with negotiations for a new form of recording licence for musical works in the repertoire of British Copyright Protection Co.

The next meeting of the executive will be on Wednesday, May 2.

Dent Back in Wardour Street

Arthur Dent has now completed the transfer of Adelphi Films to its new premises at Adelphi House, 187 Wardour Street, W.1.

CMA is to sponsor a search for Blackpool's Illuminations Queen for the 1951 illuminations, providing that suitable publicity to the company in connection with the scheme is given by the council in advertising literature and Press advertising.

At the NATKE technical council meeting : R. Mancini, T. G. Davie, E. Bromwich, G. K. McLaughlin, A. Smith, F. H. Woods (secretary), A. M. Isles (president), Mrs. Jean Currier (president of NATKE), G. A. Davies, A. J. Thompson, J. Falconer

At a luncheon at the Odeon, Marble Arch, to mark the retirement of CMA joint engineering controller S. Hart : R. H. Dewes, licensing and personnel controller, S. Hart, S. B. Swingler, joint engineering controller, K. Winckles, administrator, L. B. Fancourt, general theatre controller, R. Hamer, booking controller

Hart of CMA Retires After 20 Years

S. HART, CMA joint engineering controller, retired after 20 years with Gaumont and Odeon, on Tuesday last.

To mark the occasion, the CMA engineering department held a luncheon for him at the Odeon, Marble Arch, restaurant, which was attended by many of the company's executives.

Joint engineering controller S. B. Swingler paid tribute to Mr. Hart's work over the past two decades and wished him every happiness in the years to come. He presented Mr Hart with a television receiver, a gift from the department and CMA district engineers.

Kenneth Winckles, CMA administrator, made the other presentation —a radio set, tobacco jar and pipe from the CMA executive.

John Wayne's Gesture

The Republic publicity department, headed by Gerry Fernback, lunched at the Coronet Restaurant, Soho Street, as the guests of John Wayne. With his dollar cheque came a note that the lunch was on him, "in grateful recognition of all the help and co-operation afforded me during my stay in London"

MAX THORPE TOURS COLUMBIA TERRITORY

COLUMBIA'S managing director, Max Thorpe, is away from London this week on a whirlwind tour of the company's branches throughout the United Kingdom, accompanied by his personal assistant, W. M. Levy.

They were at Cardiff on Monday; Manchester and Liverpool on Tuesday; Leeds on Wednesday, and will be at Newcastle and Glasgow today (Thursday).

Five-Year-Olds Admitted

Stoke-on-Trent Watch Committee, after receiving a deputation from the North Staffordshire CEA, led by the chairman, E. H. Whittell, decided to reduce the age limit for the special children's performances on Saturday mornings from seven years to five.

ABFD Alters Newcastle Date

ABFD has changed the Newcastle trade show date of "Worm's Eye View" from April 17 to April 24. Venue and time are unaltered.

The link between Walt Disney's ROBIN HOOD and the City of Nottingham was strengthened by the visit to London of the Lord Mayor of Nottingham, Alderman Harry Emmony, who was greeted by managing director Bob Wolff at RKO-Radio's London headquarters

PROJECTIONISTS' APPRENTICESHIP DRAWS NEAR

NATKE Technical Council Foresees Success

THE apprenticeship and certification scheme for projectionists was among subjects discussed by NATKE'S national technical council, which met in Southampton on Friday, March 30. A. M. Isles, president of the council, was in the chair.

The council received reports on the negotiations with the CEA for the establishment of the scheme and was of the opinion that it would be operating successfully in Great Britain and N. Ireland in due course.

F. H. Woods, secretary to the council, reported that a special film damage advisory committee had been set up to tackle the problem of mutilation. The Association had representatives on this committee, and they would report on progress in the near future.

The president submitted a report upon the establishment of a technical library for the use of all projectionist members. Further investigation was ordered by the council, in order that this facility could be operated to the best advantage.

The council is studying the problem of tuberculosis and other industrial diseases which might endanger the health of projection personnel. Medical observations were considered, and the effect of the carbon arc and its toxic qualities will be the subject of intense investigation.

Safety film cement containing the chemical dioxane was given careful study, and the Factories and Shop Acts were debated in relation to the safety and welfare of all projectionists.

"SAMSON" RINGS THE BELL AT 2,000,000

Two million people have already seen Cecil B. DeMille's "Samson and Delilah" in Britain!

This is the result of the first 73 bookings of the Paramount picture, and it means that an average of about 22,000 people are paying for admission per theatre per week.

The business which the picture did during the first few days of its nation-wide release has been fully maintained in every situation, and new box-office records are constantly being established by the DeMille spectacle.

It is estimated that the percentage of the population of this country that will have seen the film after the first six months following its general release will be the highest for any motion picture yet, and, in addition, it is likely to go on being shown up and down the land for years to come.

For details of reactions abroad to "Samson and Delilah," page 15.

Long-Service Badge

The CEA general council is presenting long-service badges at its meeting on Wednesday, to four more delegates:—

T. H. Fligelstone (London), W. Gibson (Northern), J. Mat (Manchester and South-East Lan and S. W. Savery, branch secret for 15 years at Bristol.

TECHNICIANS PREPARE FOR ANNUAL MEETING

Quota Blamed for Six-Month Delay in Release of "Green Grow the Rushes"

NFFC REFUSES LOAN: "JOIN GROUP SCHEME"

SEVEN thousand eight hundred and nineteen technicians, of which 831 are unemployed, are told in the annual report of the Association of Cine and Allied Technicians why their own co-operative film-producing unit has no money for another film and has not yet obtained a release for its first picture, "Green Grow the Rushes."

The annual meeting of the union will be held in the St. Pancras Town Hall next Saturday and Sunday, when the main items to be discussed among 20 resolutions will be the Government quota policy and the general operation of the National Film Finance Corporation.

"Green Grow the Rushes" started production on June 5, was 21 days on location, 32 days on studio floor and cost £95,615 to make—£4,385 under budget. The film was handed to British Lion on November 30, but the report says "exhibition details are not yet available."

The report goes on, "The board has agreed to a formula for allocation and distribution of any profits from the film."

The general council as well as the board of ACT Films, Ltd., "deeply regret" the delay in the release of the film and in arrangements being completed for another production. The report explains—"The causes of this are undeniably linked with the general crisis in British film production coupled particularly with the reduction of quota in which independent production has been a front-line casualty."

For the second ACT Films' subject a selection has been made from 54 scripts. But, because the National Film Finance Corporation changed its policy towards the company no further loan has been made. NFFC specifically states that ACT can no longer have 100 per cent. finance, must obtain a distribution guarantee or provide finance in advance, and cannot expect any preferential treatment beyond that given to any other production company. The NFFC is trying to urge ACT to become a part of its new group scheme. The annual report says, "Future production will clearly have to be under these conditions."

No Room on Circuits

Members were told that a recent memorandum was sent from the union to Harold Wilson, President of the Board of Trade, in which the union opposition to this NFFC policy was made clear. The union also criticised the present level of quota. The union quoted the KINEMATOGRAPH WEEKLY "Studio Review" production chart to prove to the President that at last November, 38 British films were awaiting trade show. ACT argued that even at the date there was no room for new films on the ABC circuit before May or June and the position of other circuits was little better.

It was pointed out to Mr. Wilson that in general release policy American films were given preference over British films. ACT quotes this example: "No Way Back" (Concanen Productions) was finished early in 1949 and delivered in May for distribution. It was not shown because "The Set Up" and "Champion," two American pictures having roughly the same theme were about to be released. The British film was held back until October by which time the public had had a surfeit of boxing films. The union also refers to a British film "The Undefeated" (World Wide), which was not shown until after "The Men," an American film on a similar subject.

The general council, seconded by Nettlefold, and supported by producers, directors, associate producers and the editorial sections of ACT, is to move a resolution at the annual meeting which says that the union is "appalled" at the NFFC departure from the original intentions to encourage independent production. It argues that the group scheme merely helps to complete the circuits' low quota of 30 per cent. and will cripple independent producers.

The resolution goes on to criticise the statement by John Grierson that Group 3 will use inexperienced personnel from outside the industry and demands that the incoming general council tries to reverse the retrograde policy of the NFFC. This resolution is a composite one following four resolutions of a similar nature which had been tabled earlier.

Following is an emergency resolution, also to be moved by the general council, which "condemns" the Board of Trade's decision to retain the quota at the 1950-51 level for the coming year. It instructs the general council to use every means within its power to have the quota raised to 45 per cent. for first features and 50 per cent. for supporting programmes.

Fair Trading Sought

One of the earlier resolutions, tabled by Pinewood, supports the recent Film Industry Employees' Council policy statement and refers to a letter by Walter Fuller, general secretary of the CEA, which appeared in *The Times* and said that "exhibitors usually pay a higher rental for British than for American films." Pinewood wants legislation to "ensure fair and equal trading conditions for the distribution and exhibition of British films in competition with similar foreign products."

Kodak members have tabled a resolution concerning the shortage of film chemicals and urges that "whatever the necessity of rearming, this should not be allowed to endanger employment by shortage of basic chemicals in the film industry."

Basic Films is suggesting that ACT Films should make a series of low-budget feature films in future instead of the more expensive type of picture.

The annual report points out that during recent months the union has had to handle claims for amounts totalling more than £50,000, owing to members. An amendment to a general council resolution insisting that members must not work with companies owing money of this nature, tabled by Feature Production Managers' section, wants the general council to negotiate an arrangement to ensure that some guarantee to cover salaries of ACT technicians for at least a fortnight's work is put into escrow and for location abroad, return fares should be suitably safeguarded.

The employees at Guild House are urging that the general council should support negotiations with ASFP for an agreement on rates of pay for commercial television films.

Pathé Newsreel is raising the problem of newsreel production and will move a resolution that the executive should try to end the dispute between some members of the CEA and the Newsreel Association, which is resulting in many bookings being cancelled which, in turn, is having a detrimental effect on production economy in these reels, and "is a threat to the livelihood of our newsreel members."

There are one or two less controversial resolutions covering such subjects as the production of children's films, subscriptions, minimum editing crews and the Beveridge Report, but it is expected that there will be heated debates over a resolution from British Acoustic Films referring to the Peking Government having freed China from American control . . .

Communist-Inspired?

Another resolution which many members will think is Communist-inspired comes from Basic Films and Data Films, which wants the annual meeting to tell the Prime Minister that it protests against the whole military programme on which the Government is engaged, and also to reduction of sentences and release of enemy war criminals.

Pinewood has moved a neat amendment which, before the word "Government," will insert the word "Russian," thus changing the whole context of the resolution.

One of the matters discussed in the annual report is the work done by the Joint Industrial Council. It is pointed out that the workers' side of the JIC unanimously agreed to reject the draft from the BFPA which clearly sought to impose very severely impoverished working conditions on those engaged on film production. It was then agreed that talks should continue for a new agreement, each side putting forward its own proposals and members having before them the terms of the present agreements.

Workers Agreed

ACT says that agreement has been reached on the workers' side as to which clauses in the respective agreements should be common, and those clauses should be the subject of separate negotiations by the manual workers or technical panel, as the case may be.

Although the report refers to ACT demands that the Ministry of Labour should not support a policy of giving preferential consideration for American companies for labour permits, there are no resolutions at present tabled which raise the matter of future Union policy towards the employment in this country of foreign technicians.

The membership statistics show that membership has increased during the year from 7,556 to 7,819. Of the total membership, 4,906 are full members and 2,477 probationary members. ACT has 2,429 members in feature production (640 unemployed); 1,761 in shorts and documentaries (163 unemployed); 199 in newsreels (10 unemployed); 2,558 in the labs (36 unemployed); 203 in the BBC sound and television services.

BFPA REJECTS CROWD WAGE INCREASES

French Visas Not Used

THE request from the Film Artists' Association for increased rates has been rejected by the British Film Producers' Association. BFPA has said it cannot consider increasing rates at the present time, especially as substantial increases were awarded in 1947.

Sir Henry French, director-general, reporting on the meeting of the executive council, also said that the recent agreement with the Italians was working well.

Italian film producers are coming to Britain in May to discuss release of Italian films here and further co-production arrangements.

The export committee has discussed the allocation of French visas. The period ends June 30 and several producers have not made use of visas allocated to them. The BFPA executive wants each of the eighteen visas used: but some members are reluctant to dub films and send them to France because, with taxes, unless takings are between 15 and 20 million francs, the film will show little or no return.

Other points from the BFPA executive meeting were:—

The executive received a report that the Board of Trade had approved the scheme agreed by the four trade associations for distribution of the British Film Production Fund. It also received a report on the meeting of the directors of the fund, held on March 21, and on arrangements in hand for making an interim distribution for the first thirteen weeks' period of operation.

"Z" Pay

It decided to recommend member-companies to adopt the principle, subject to certain limitations, of making up the difference between the normal basic pay of all employees recalled for short training periods with the Services; and the Service pay they received for the first fortnight of such training. This covers territorials as well as reservists.

A progress report was received on negotiations with the British Actors' Equity Association for new daily and weekly agreements.

The executive noted that the Ministry of Labour has approved the continuation of the system whereby Film Casting Association, Ltd., has responsibility for implementing the Disabled Persons' (Employment) Act, 1944, in respect of crowd artists.

The standing copyright committee was authorised to proceed with the drafting of a memorandum for eventual submission to the Board of Trade dealing with desirable revisions to the Copyright Act, 1911; and with negotiations for a new form of recording licence for musical works in the repertoire of British Copyright Protection Co.

The next meeting of the executive will be on Wednesday, May 2.

Dent Back in Wardour Street

Arthur Dent has now completed the transfer of Adelphi Films to its new premises at Adelphi House, 187 Wardour Street, W.1.

CMA is to sponsor a search for Blackpool's Illuminations Queen for the 1951 Illuminations, providing that suitable publicity to the company in connection with the scheme is given by the council in advertising literature and Press advertising.

GIFTS FOR ARTHUR OLLERENSHAW

Retirement Tributes

MANY tributes to his work in the industry during the past 33 years were paid to Arthur J. Ollerenshaw when presentations were made to him on his retirement from the management of the Coliseum, Sheffield.

An inscribed wallet containing notes was presented to him by Roy G. Mason on behalf of managers and others and Vic Nelson, of Warner Bros., handed over a cheque on behalf of renters' representatives.

D. O. Clark, new chairman of the Sheffield branch SCMA, said they were glad to have the chance of expressing appreciation of the good work Mr. Ollerenshaw had done for the Society, but there was a touch of sadness in the thought that he would pass from the active to the retired list.

Mr. Nelson also paid tribute to Mr. Ollerenshaw, and Mr. Mason said he had known him for 23 years and he and many other managers had a lot to thank him for.

In expressing thanks, he paid tribute to the SCMA. He said he was now trying to form a managers' luncheon club which, he hoped, would be the means of bringing about a more reciprocal feeling between the employed and the employers.

He spoke of the wonderful way in which his company had treated him.

Clr. Harold S. Gent spoke of the good work Mr. Ollerenshaw had done. He would not be lost to the industry, for he would remain a still fairly active member of the Society and would also be looking after the interests of the managerial side of the Benevolent Fund.

Among those present were: H. Coulthard (20th Century-Fox); C. Fewtrell (Paramount); F. Wilson (Columbia); R. Nash (RKO); H. Hough (Republic); Gerry Kay (Supervisor, Renown); Joe Caverson (Progressive Publicity); M. Harwich (National Screen Service); L. Laurie (British Lion); S. Owen (IFD); H. Band (UA); P. Beahan (British Lion); S. N. Hinde (Butchers); L. Chariton (Eros); D. Walton (Monarch).

A group of managers see Roy G. Mason present Mr. Ollerenshaw with a wallet of notes. In the picture, in addition to Mr. Ollerenshaw and Mr. Mason, are: G. Reddish, News Theatre; D. O. Clark, chairman, Sheffield Society of Cinema Managers; W. Kirby, Cinema House; T. E. Colebourne, Lyric; D. Scott, Roxy; H. Swindells, Darnall; Bill Brown, Chantrey; Len Shaw, Palace; C. Wells, Kinema; R. Hickman, Norfolk; A. Turner, Plaza; Jack Potter, Heeley Green; W. Twigg, Roscoe; R. H. Lawrence, secretary, Sheffield SCMA; B. Dore, Palace, Stocksbridge; and A. Burrows, Carlton

JARO Name Change

A further name-change in the overseas distributing organisation of JARO is that Eagle-Lion Distributors (Middle East, Ltd.), will in future be known as J. Arthur Rank Film Distributors (Middle East, Ltd.).

CINEMATURIANS STAND WELL

Yorks' Credit Balance

THE Yorkshire and North Lincs branch of the Cinematurians is in sound standing. With a membership of nearly 160, it has a balance of over £90. This happy state of affairs was reported at last week's general meeting by Frank Clifford and Gerry Hylton, secretary and treasurer, respectively.

Coun. F. Gummersall succeeds Charles Walton as chairman. Other officers are: C. H. Whincup (vice-chairman), F. Gummersall (auditor) and A. R. Wood, C. H. Whincup and L. Hutchinson (trustees).

Committee: Messrs. Walton, Hutchinson, Moody, Shayler, Evans, Isaacs, Lyons, Mannix, J. R. Whiteley, Marshall, Talbot and Clemence.

A cheque for £29, profit from the Cinema Ball, had been sent to the CTBF. It was also reported that the REFs (renters, exhibitors and friends) had merged with the Cinematurians and its cash (£16) handed over to Arthur Cunningham, chairman of the local CTBF.

The annual Yorkshire Trade Golf Tournament will be held this year under the auspices of the Cinematurians, probably at Cobble Hall on or about May 23.

Mr. Bennison was assured that the committee would bear in mind the revival of trade cricket matches in fixing up the season's social activities.

Mr. Broomhead suggested raising the annual subscription from 5s. to 10s.

It was pointed out that, according to the rules of the association, the subscription must remain at 5s.

The chairman and others spoke of the visit of A. T. L. Watkins, secretary of the British Board of Film Censors, as the highlight of the luncheon addresses.

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

HAMMER HOUSE, WARDOUR STREET, W.1

present

SIDNEY TAFLER and RONALD HOWARD

IN

"ASSASSIN FOR HIRE"

PRODUCED BY JULIAN WINTLE
DIRECTED BY MICHAEL McCARTHY
A MERTON PARK STUDIOS PRODUCTION

LENGTH 6008 FEET. CERT. A. NEW BRITISH QUOTA
ODEON CIRCUIT RELEASE DATE — JUNE 11

TRADE SHOWS

LONDON—HAMMER THEATRE	APRIL 18	10.30 a.m.
MANCHESTER—DEANSGATE	APRIL 18	10.30 a.m.
LEEDS—TOWER	APRIL 20	10.45 a.m.
NEWCASTLE—ESSOLDO	APRIL 20	10.45 a.m.
GLASGOW—GREEN'S PLAYHOUSE	APRIL 20	11.00 a.m.
BIRMINGHAM—SCALA	APRIL 20	10.30 a.m.
LIVERPOOL—SCALA	APRIL 25	10.45 a.m.
CARDIFF—PARK HALL	MAY 3	10.45 a.m.

RICHARD HEARNE In "U"
"MR. PASTRY DOES THE LAUNDRY"
2,400 FEET — A NEW BRITISH COMEDY
Will be Trade Shown at the same time

IN YOUR OWN WORDS — *Letters to the Editor*

Exhibitor's £50 Profit from Twenty-Five Weeks

CEA BRANCH SECRETARY REPLIES TO EQUITY

I WOULD refer to the reports on the address given by Gordon Sandison and Michael Denison (members of British Actors' Equity) to the Manchester and Salford Trades Council.

It is to be regretted that the accent is still upon the exhibitor bearing more film hire, and this, in spite of the fact that the evidence from Government committees shows that exhibitors are paying as much as they can afford.

May I quote the results of the exhibition of a 45 per cent. quota?

I showed twenty-five British pictures during that year, with a net result of £50 profit on the twenty-five weeks; fourteen pictures showed a profit of £755, and eleven showed a loss of £705.

May I emphasise that had there been no quota at all, I should still have shown eighteen of these pictures. I should most decidedly not have shown seven of them—one of which, incidentally, made a small profit—and even in the light of experience I should still have shown five of them, which made a total loss of £231.

The point is that had I had more of a free hand, the results would have shown a profit of £515, instead of one of £50. I would mention, incidentally, that the twenty-five pictures grossed over £14,000, and the overall average film hire was nowhere near 50 per cent.

Somewhat naturally, I do not wish to disclose individual figures, but if either Mr. Sandison or Mr. Denison care to contact me, I will be only too pleased to show the figures privately to them.

T. E. ROBINSON,
Secretary.
Manchester and Salford CEA.

Theatre Organ Aid to "Better Business"

WHY in all the publicity given to the "Better Business" campaign is no mention made of the part that the theatre organ could play in the success of the drive? I have proved that the "don't care" attitude of the exhibitor in this connection is not matched by the kinema public generally.

Can we afford to ignore the result of the listening survey of the BBC, which placed the theatre organ sixth in the list of popularity?

Many of our patrons have told me they find the full, rich tone of our organ during the interval very relaxing, and they return to the screen entertainment all the fresher for the interlude.

To the biased manager who will point to one or two of his patrons who do not like the organ I would reply there can always be found a percentage of any audience who will regard the feature film as tripe and waste of money.

I would ask exhibitors, particularly the circuits, to appoint organists to posts, such as assistant manager, in the kinemas for which they are qualified to enable them to combine them with their musical activities. Let them also spare a little front-of-house publicity for the organ (would they expect to sell the feature without publicity?) and give us a chance to show what we can do.

G. E. FOSTER,
House Engineer,
Resident Organist.
Wakefield PH.

THE "KINE." AIDS PROMOTION

THE attached announcement of my promotion from assistant manager at the Waverley, Shawlands, to the managership of the Tower, Helensburg, may be of interest.

I wish to take this opportunity of saying "THANK YOU" to the KINE., and to its showmanship page in particular, for the great help they render to young fellows like myself in advice and ideas which I am convinced helped a great deal towards my own early promotion. In fact, being a member of the KINE. Company of Showmen is the first step on the promotion ladder to my mind.

J. KERR,
Manager.
Tower, Helensburg.

NINE PRIZES FOR NEWSREELS IDEAS

WINNERS of the first prizes in the March Showmanship Competitions held by Gaumont-British News and Universal News are A. D. Bewsher, manager of the Glenroyal, Briggate (Yorks), for Universal News; and E. G. Pettet, manager of the Plaza Super, Bangor, for G-B. Each receives £25.

Second and third G-B prize-winners, who receive £15 and £10 respectively, are H. Bedford, of the Gaumont, Derby, and E. R. Newton, Plaza, Southampton.

The standard of five other Universal entries were of equal merit, and the judges divided the prize-money for second and third places between J. L. Cull, Odeon, Manchester; G. Lockyer, Odeon, Stafford; G. J. Baker, Gaumont, Dagenham; Eric Snelling, Odeon, Guernsey, and R. Todd, Odeon, Blackpool. They each receive £5.

Pitsea Broadway Sold

The sale of the Broadway, Pitsea, Essex, together with the café adjoining, has now been completed and comes under the banner of the Bentley Circuit (Management) Co., Ltd.

This transaction was carried out by Harris and Gillow.

Veteran "Bill" Barker chatting with Ernie Blake at the annual dinner of the BKS

PRODUCTION ON THE UP-GRADE

R. P. Baker Tells BKS

PROPOSING the toast of "The Society and the Industry" at the dinner of the British Kinematograph Society last week, Major R. P. Baker, president of the producers' association, spoke of the BKS as "a very worthy society" which had contributed to studios, laboratories and the projection rooms men of technical efficiency. It was to be highly commended, he said, for its lectures and educational courses for students, and many responsible posts in film production were held by its students.

The film production industry, he continued, had been in the trough of a depression, but he was optimistic enough to believe that before much longer it would be on the crest again. The contribution made by the Eady plan, supported as it was by the KRS and exhibitors, would help to secure better films.

Major Baker admitted there were burdens suffered by smaller exhibitors which he would like to see alleviated so that they might prosper too.

Earl Mountbatten of Burma, the guest of honour, whose entertaining speech preceded that of Major Baker, spoke at length on the part played by kinematography in naval training. A full summary of his remarks is contained in the IDEAL KINEMA published with this issue.

When A. W. Watkins, president of the BKS, responded to the toast proposed by Major Baker, he made reference to the name of "Bill" Barker, whom the proposer had mentioned as responsible for the photography of the first Navy training film to which Lord Mountbatten had made reference. He thought it should be known that "Bill" Barker was the donor of the chain of office which he was wearing at that moment, this being the first public occasion on which it had been worn.

Bebington (Cheshire) Council will hold a Sunday kinemas poll on April 14. At the recent town's meeting there was a three to one majority against S.O.

Scottish News

GFD PREMIERE WILL HELP PRESS FUND

THE Scottish première of "Night Without Stars," at the Odeon, Glasgow, on Sunday, April 29, is in aid of the Newspaper Press Fund.

At the invitation of F. Hozier, Jean Kent, star of "The Browning Version," had a Press reception at the Odeon. Afterwards she was persuaded by W. Simpson, Scottish supervisor to attend a meeting of CMA managers, and later a lunch with local executives. Miss Kent was engaged in a series of "personals" prior to play date of the picture.

For Trade Golfers

Highlight of the trade's golfing season is the annual Gleneagles outing of the Glasgow Cinema Club, which Alex Langlands announces will take place on Wednesday, May 2. The inclusive charge is 25s. each.

An added attraction will be the play for the Friedman trophy, between Edinburgh and Glasgow. Teams of twelve will represent each section. Tickets may be had from Alex Langlands or from the secretary's office, 163, Hope Street.

Lodge Anima, Glasgow

Last Friday's regular meeting of the Lodge Anima, 1223, was the occasion of the annual visitation of the Provincial Grand Lodge of Glasgow, which was headed by Depute Provincial Grand Master, Bro. Dr. J. Anderson Macmillan. Bro. G. P. Roche, Master, was congratulated on the efficient working of the lodge.

Cinema Club Lunch

The first monthly luncheon sponsored by George Marks, the new president of the Cinema Club, takes place on Friday, April 13. Guest of honour is expected to be Donald O'Connor, film and stage star.

Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

TRADE OR PRESS CRITICISM?

A reader of the KINE., as well as a contributor, I was so impressed by the glowing review of "Clochemerle" (United Artists) and the queues outside the London Pavilion that I took a busman's holiday. What a great laugh this French film is and how cleverly its bawdy theme is handled by the cast and director. A few hypocrites may deny that they found it funny, but I defy any honest person to sit it through without bursting his sides. I strongly recommend all exhibitors to have a go. What makes "Clochemerle's" success all the more remarkable is that the highbrows favoured it. They are usually completely out of step with popular tastes, and the terrific business being done by current general releases, "King Solomon's Mines" (MGM) and "Samson and Delilah" (Paramount), proves my point. Both were knocked hard by the critics. So was "This is My Affair" (20th-Fox), definitely a hit at the Odeon, Marble Arch. Trade viewers don't miss such obvious winners. Yet despite their complaints about the critics the renters are like a dog with two tails whenever the intellectuals condescend to praise their fare. As they can't have it both ways, the renters should make up their minds who to support, or rather quote, the trade viewer or the Press critic Incidentally, I imagine there is no surer way to the workhouse for exhibitors than to be influenced by "Critic Circle" hysteria.

There is not a lot to add to last week's survey of the West End situation. "Father's Little Dividend" (MGM), the Empire, turned up trumps, and "The Lemon Drop Kid" (Paramount), the Plaza, continues on its winning way. "Storm Warning" (Warner), Marble Arch Pavilion, has also fully lived up to expectations.

"King Solomon's Mines" and "Samson and Delilah," already mentioned, head the general releases, while "Kiss Tomorrow Goodbye" (Warner) is proving that James Cagney is no box-office has-been. The Republic double bill, "Rio Grande" and "Jungle Stampede," got away to a flying start on the Granada circuit, and the GFD two feature programme, "Battle of Powder River" and "The Fat Man," now playing in the provinces, is repeating its phenomenal London success. This combination has surprised everybody and outstripped most of its rivals. As we said recently, you never can tell!

John Billing

PRE-RELEASES AND RELEASE DATES

KING GEORGE'S Fund for Sailors, the charity benefiting from the Royal world première today (Thursday) of Warner's "Captain Horatio Hornblower, RN" anticipates that the proceeds will gross nearly £5,000 from the sales of tickets and souvenir programmes.

The première is timed for 8 p.m., when Princess Margaret and her party will take their seats in the Royal Box, which will be built in the theatre circle for the occasion. The police are to close some thoroughfares and have made other arrangements for crowd control along the route to the theatre to be taken by the Royal party, up the Mall, round Trafalgar Square, along Charing Cross Road to the Irving statue, then around Leicester Square to approach the Warner from the west.

* * *

GFD's "The Browning Version," due to leave the West End last week after completing a successful three-weeks' season at the Odeon, Leicester Square, W.C.2, has been booked at the New Gallery, Regent Street, W.1, for an indefinite period, which started on April 5. It goes on general release on Monday, April 16.

* * *

Sophie Desmarets, young French star, who impressed in "Le Roi," is to visit London for the opening by Films de France of "Ma Pomme," in which she again co-stars with Maurice Chevalier, at the Continentale, Tottenham Court Road, W.1, on April 15. The story of "Ma Pomme" is built around Maurice Chevalier's song of the same title and also features three new songs.

Julien Duvivier's last film, "Au Royaume des Cieux" ("Woman Hunt"), starring Serge Reggiani and Suzanne Cloutier, will be shown at the Tatler, Charing Cross Road, W.C.2, from May 8.

"The Cupboard was Bare" ("L'Armoire Volante"), starring Fernandel, will start a run at the Cameo-Polytechnic, Regent Street, W.1, at the end of April.

* * *

Grand National's feature attraction, "A Tale of Five Cities," starring Bonar Colleano, is to open a West End season at the Gaumont, Haymarket, S.W.1, and the Pavilion, Marble Arch, W.1, on May 10. The film has an unusual story set in five European capitals. Bonar Colleano has six leading ladies Lana Morris, Barbara Kelly, Anne Vernon, Eva Bartok, Gina Lollobrigida, and Karin Himbold. The music is by Hans May.

* * *

Paramount's Bob Hope comedy "The Lemon Drop Kid," is expected to be retained at the Plaza, Piccadilly Circus, W.1, for a fourth week, commencing tomorrow (Friday). It is based on the story by Damon Runyon, and the cast includes Marilyn Maxwell, Lloyd Nolan and Jane Darwell.

The Carlton, Haymarket, S.W.1, has a double Paramount programme, the Hal Wallis production "Dark City," and the family comedy "Molly."

* * *

Following a first week's "take," which exceeded that of "The Flame and the Arrow," "Kiss Tomorrow Goodbye" and other winners, Warner's Technicolor musical, "Tea for Two" continued at the Warner Theatre, Leicester Square, W.C.2, until yesterday, its run having to be limited because of the world première today (Thursday) of "Captain Horatio Hornblower, RN."

* * *

Two 20th Century-Fox films have been held over for another week in the West End. They are "Halls of Montezuma," at the Odeon, Leicester Square, W.1, and "This is My Affair," at the Odeon, Marble Arch, W.1.

"Fourteen Hours," suspense drama, will be generally released on Monday, April 16.

Twentieth Century-Fox has arranged the following pre-releases and general releases:—

"You're In the Navy Now," comedy, co-starring Gary Cooper and Jane Greer, opens at the Plaza, Haymarket, S.W.1, on April 20, and goes out on the GB circuit on May 28. "Follow the Sun," with Glenn Ford and Anne Baxter in the story of the career of Ben Hogan, U.S golf champion, goes into the Leicester Square Theatre, W.C.2, on May 3: general release is on the Odeon circuit from June 11. "Half Angel" (Odeon release, June 25), Technicolor comedy co-starring Loretta Young and Joseph Cotten, in a story of a girl with a split personality, opens at the Odeon, Marble Arch, W.1, on May 10. Betty Grable's new Technicolor musical, "Call Me Mister," and the Valentina Cortesa-Richard Basehart-William Lundigan drama, "The House on Telegraph Hill," will have a dual engagement at the Gaumont, Haymarket, S.W.1, and the Marble Arch Pavilion, W.1, starting May 24. They form the GB programme starting on July 2.

"Halls of Montezuma," Lewis Milestone's Technicolor drama of war in the Pacific, is to be released over the GB circuit, starting on May 7.

* * *

GFD's "The Adventurers," which started its national release on Monday on the GB circuit, consists for two-thirds of its running time of genuine material photographed and recorded on the spot in the Union of South Africa. It stars Dennis Price, Jack Hawkins and Siobhan McKenna.

* * *

Adelphi's "Traffic in Souls" played to record business at the Grand Central Picture House, Glasgow, where the picture had its Scottish première, and was retained for a second week.

TRADE SHOW NEWS

Abbott & Costello Comedy Thriller in Four from GFD

FOUR will be trade shown by GFD at the G-B Large Theatre, Wardour Street, W.1, at 10.30 a.m., on the following dates:—

April 13, "Hey! Hey! USA," starring Will Hay and Edgar Kennedy; April 20, "Abbott and Costello Meet the Invisible Man," starring Bud Abbott and Lou Costello, with Nancy Guild and Adele Jergens; April 24, "Fugitive Lady," starring Binnie Barnes, Janis Paige and Eduardo Cianelli; April 25, "Hollywood Story," starring Richard Conte and Julia Adams, with Richard Egan and Henry Hull.

On April 13, at 2.30 p.m., GFD will trade show two short feature films in its private theatre: "The Case of the Missing Scene" and "A Trek to Mashomba."

"Follow the Sun" Now

"Follow the Sun" is to be trade shown by 20th Century-Fox in the Century Theatre, Soho Square, W.1, today (Thursday) at 10.30 a.m. and 2.30 p.m. Glenn Ford, who co-stars with Anne Baxter, has been signed to a five years' contract by Darryl Zanuck, and will make three films in Europe.

AB-Pathe's British Comedy

Alastair Sim, Fay Compton and Beatrice Campbell are the stars of "Laughter in Paradise," the Mario Zampi production for Associated British which AB-Pathé is to show to the trade on April 18 at Studio One, Oxford Street, W.1.

From an original story by Michael Pertwee and film critic Jack Davies, "Laughter in Paradise" is a comedy about the adventures of four people who are each left £50,000 in the will of an eccentric practical joker. In support are Guy Middleton, George Cole, Joyce Grenfell, A. E. Matthews, Anthony Steel, Eleanor Summerfield, John Laurie, Leslie Dwyer and Ernest Thesiger

Anglo-Amalgamated Duo

Anglo-Amalgamated is holding the trade show of its British thriller, "Assassin for Hire," starring Sydney Tafler and Ronald Howard at 10.30 a.m. on Wednesday, April 18, in the Hammer Theatre, Wardour Street, W.1. This will be preceded by a British comedy, "Mr. Pastry Does the Laundry," starring Richard Hearne

"Assassin for Hire" will also be trade shown throughout the provinces during the coming two weeks. This subject is reserved for the Odeon circuit, with London release date, June 11.

"Five Cities" in Provinces

Grand National's "A Tale of Five Cities" which has been booked to the Gaumont-British circuit, is to be trade shown as follows:—Sheffield, Gaumont, Thursday, April 12, at 10.30 a.m.; Manchester, Gaumont, Friday, April 13 at 10.45 a.m.; Cardiff, Empire, Friday, April 13, at 10.30 a.m.; Newcastle, Queens, Tuesday, April 17, at 10.30 a.m.; Glasgow, Gaumont, Wednesday, April 18, at 10.30 a.m.

Abeles with "Hornblower"

Arthur Abeles, managing director of Warner's, will attend the London trade show of "Captain Horatio Hornblower, RN" at the Palace, Cambridge Circus, W.C.2, at 2.30 on Tuesday, April 17, and Carl Stack, general sales manager, will attend all the provincial trade shows of the film between April 17 and May 2.

"Kashmir Conflict"

Trade show of "Kashmir Conflict" has been fixed by Regent Film for the Hammer Theatre, Wardour Street, W.1, today (Thursday) at 10.30 a.m.

"Clochemerle's" Bow

United Artists' "Clochemerle" French dialogue picture, which has been drawing crowds at the London Pavilion, Piccadilly Circus, W.1, will be trade shown there today (Thursday) at 10.30 a.m.

BRITISH DRAMA IN RKO QUARTETTE

CIRCLE of Danger," the David E. Rose-Coronado production, heads the line-up of four top films which RKO-Radio is to present to the trade during next week.

The screenings, all of which take place at Studio One, Oxford Street, W.1, at 10.30 a.m., are: Monday, April 16, "She"; Tuesday, April 17, "Last Days of Pompeii"; Thursday, April 19, "Circle of Danger"; Friday, April 20, "Destination Murder."

"She" is a reissue based on H. Rider Haggard's novel about the search for the eternal flame of youth. Combining drama and spectacle it was produced by Merian C. Cooper. Helen Gahagan, Randolph Scott, Helen Mack, Nigel Bruce, Gustav von Seyffertitz and Lumsden Hare star.

Also being re-presented, "Last Days of Pompeii," is equally spectacular. Preston Foster, Alan Hale, Basil Rathbone, John Wood, David Holt, Dorothy Wilson, Louis Calhern and Wryley Brich are featured.

"Circle of Danger" is one of RKO's most important presentations of the year. Ray Milland stars in the type of rôle that has made him popular. He plays an American who comes to England to investigate the mysterious death of his brother while serving with a British Commando unit on a raid in enemy territory.

Patricia Roc lends a strong romantic interest and further support is given by Marius Goring and Hugh Sinclair, with Naunton Wayne, Marjorie Fielding, Edward Rigby, Dora Bryan and Michael Brennan. Joan Harrison produced and Jacques Tourneur directed, from the original screenplay by Philip MacDonald.

"Destination Murder" is a dramatic action thriller. The story concerns a ruthless killer whose murderous plans are upset by his own stupidity in mixing blondes and brunettes with business. Starred are Joyce MacKenzie, Stanley Clements, and Hurd Hatfield. Albert Dekker, Myrna Dell, James Flavin, John Dehner and Richard Emery head the featured cast.

Bud Abbott and Lou Costello with Nancy Guild and Gavin Muir in a scene from their comedy for Universal-International, ABBOTT AND COSTELLO MEET THE INVISIBLE MAN, which GFD is to trade show on Friday, April 20, in the G-B Large Theatre, Film House, Wardour St., W.1

PARAMOUNT HAS DeMILLE AND BOB HOPE FILMS IN APRIL LIST

CONTINUING this year's high rate of production activity, Paramount has five new films which will be under way by the end of April.

Now on the stages are Cecil B. DeMille's "The Greatest Show on Earth"; the Bob Hope comedy, "My Favourite Spy"; George Pal's "When Worlds Collide," which is on an extensive special effects schedule, and the Leo McCarey production "My Son John," which McCarey is producing and directing with Helen Hayes, Van Heflin, Robert Walker and Dean Jagger in the cast.

Starting dates have been fixed for:—"The Rage of the Vulture," starring Alan Ladd, Deborah Kerr, Charles Boyer and Corinne Calvet, directed by Charles Vidor, with Everett Riskin as producer; "Aaron Slick from Punkin Creek," a Perlberg-Seaton production in Technicolor, with Alan Young, Dinah Shore, Robert Merrill, and Adele Jergens, directed by Claude Binyon; Pine-Thomas' "Hong Kong," in Technicolor, directed by Lewis R. Foster; and "High Vermilion," a Nat Holt production in Technicolor.

Completed are William Wyler's "Detective Story"; Hal Wallis' "The Stooge"; Perlberg-Seaton's "Rhubarb"; and Wallis' "Peking Express."

Other subjects in the company's line-up include Billy Wilder's "Ace in the Hole"; William Wyler's "Carrie"; Pine-Thomas' "Crosswinds," in Technicolor; "Darling, How Could You!"; "Dear Brat"; Nat Holt's "Flaming Feather," in Technicolor; Frank Capra's Bing Crosby subject, "Here Comes the Groom"; Pine-Thomas' "The Last Outpost," and "Passage West," both in Technicolor; George Stevens' "A Place in the Sun"; Hal Wallis' "Quantrell's Raiders," in Technicolor; Stevens' "Something to Live For"; "Submarine Command"; Wallis' "That's My Boy"; and Holt's "Warpath," in Technicolor.

"Samson" Still Striding

Grosses ranging from 200 to 300 per cent. of average have been established by Paramount's "Samson and Delilah" wherever the picture has been shown so far in Europe, Asia and the Far East, Latin-America and the West Indies.

National premières in the various countries were given extensive publicity, exploitation and advertising campaigns; and in certain areas the film played several day and date engagements with combinations of houses never before brought together for multiple theatre openings. It was also held over more than five times the average playing time (where, hitherto, two weeks constituted a record), with the runs extending up to 12 weeks.

Total attendance also was record-breaking. For example, in Bombay, 204,000 people saw the picture at the New Empire. In Mexico City, 217,789 saw the film at the first run at Mexico and Mariscala theatres. In Barbados, the picture played at the Trinidad and Plaza theatres in Bridgetown over a period of three weeks and five days, during which a total of 45,000 tickets were sold. The total population of the island is 45,000!

Other huge grosses are reported from San Juan, Havana, Panama City, Caracas, Hong Kong, the Philippines, Malaya and key Belgian situations.

JOSEPHINE HULL FOR U-I

Josephine Hull, who received the best supporting actress "Oscar" for her performance in U-I's "Harvey," began work last week with Howard Duff and Mona Freeman in "Fine Day," a Technicolor western drama for Universal-International.

Maureen O'Hara's first film under her new contract with U-I is to be "Flame of the Desert," a Technicolor production set in 16th-century Tunis. She will co-star with Jeff Chandler.

GFD Stars at Bournemouth

Margaret Lockwood, last seen on the screen in GFD's "Highly Dangerous," will visit Bournemouth on April 24, to open an extension to the premises of the local distributors of the Ford Motor Company.

A week earlier, on April 17, Susan Shaw, who succeeded Miss Lockwood as Peter Pan on tour, will be the guest at a mannequin parade at a Bournemouth store. Susan Shaw's latest film, GFD's "Pool of London," is now on national release.

USY

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COLUMBIA PICTURES

1951

Yes-it's Columbia's Year

COLUMBIA'S "MAN IN THE SADDLE"

Technicolor Outdoor Drama Set in Texas

A START is to be made next week on the Technicolor outdoor drama of Texas, "Man in the Saddle," starring Randolph Scott, which Harry Joe Brown will film on location there for Columbia before journeying to England, where he is to produce "Captain Blood Returns" this summer at Nettlefold.

"Man in the Saddle" is based on Ernest Haycox's novel, published here by Hodder and Stoughton.

Forthcoming pictures from Columbia, produced by Harry Joe Brown, which will soon be shown here are: "Lost Stage Valley," pre-Civil War drama of the threat to the stagecoach lines, in Technicolor, and teaming Rod Cameron, Wayne Morris, Kay Buckley, Sally Eilers, and Carl Benton Reid; "Sante Fe," another Technicolor film, starring Randolph Scott, with Janis Carter, the tale of pioneer days on that railway; and "Dick Turpin's Ride," starring Louis Hayward as the highwayman, with Patricia Medina.

Columbia's film about "The Harlem Globetrotters," American basketball team, will be shown here soon. The Globetrotters themselves, accompanied by their manager, London-born Abe Saperstein, will play at the Empire Pool, Wembley, next month—from May 14-19. On May 23 and 24 they will be in Brighton and on May 25-26 in Nottingham.

Angela Greene has the feminine lead opposite Johnny Weissmuller in his next Jungle Jim picture for Columbia: "Jungle Safari."

Seven Features in RKO's April List

Now before the cameras at RKO-Radio are the first Wald-Krasna features, "Behave Yourself," with Farley Granger and Shelley Winters co-starred; and "The Half-Breed," which is on location at Sedona, Arizona, with Robert Young, Janis Carter and Jack Buetel heading the cast. The latter film is in Technicolor and is directed by Edward Ludwig for producer Irving Starr. George Beck directs "Behave Yourself," with Stanley Rubin acting as associate producer for Wald-Krasna.

"The Las Vegas Story," with Victor Mature and Jane Russell co-starred, and with Robert Stevenson directing for producer Robert Sparks, is now in production at Las Vegas. Also started is the second Wald-Krasna production, "The Blue Veil," with Jane Wyman, Charles Laughton and Robert Newton starring, and Curtis Bernhardt directing.

Edmund Grainger, who recently completed "Flying Leathernecks," starring John Wayne, Robert Ryan, Janis Carter and Don Taylor, started "The Racket" this week. John Cromwell directs a cast led by Robert Mitchum, Lizbeth Scott and Robert Ryan.

Also to start this month are "High Frontier," which H. C. Potter directs for producer Robert Sparks, and "The Return of Zorro," which Irving Starr produces with George Dolenz starring.

Alan Young, recently voted television's best actor of the year in America, will play Androcles in the Gabriel Pascal production of George Bernard Shaw's comedy, "Androcles and the Lion," scheduled to start on May 15. He joins a cast which includes Jean Simmons, Robert Newton, George Sanders and James Donald.

"Hot Lead" is the final title for the Tim Holt outdoor drama filmed as "Rustler's Range."

Leslie Arliss (left), director (and with Walter Mycroft co-producer) of the forthcoming Associated British production THE WOMAN'S ANGLE, with art director Terence Verity (right) leaving Northolt Airport to look for continental locations

Receiving the Academy Award for ALL ABOUT EVE (20th Century-Fox), adjudged year's best film: George Sanders, best supporting player; Darryl F. Zanuck, the producer; Dr. Ralph Bunche, who presented the "Oscars"; Joseph L. Mankiewicz, scriptwriter and director

STARS ON THE WAY

Stars of the picture, "African Queen," Humphrey Bogart and Katherine Hepburn are due here next week-end.

Executive producer Sam Spiegel and director John Huston are still in Africa, where the majority of the shooting will be done before return to a British studio.

CEA TO SEE 20TH-FOX KAYE COMEDY

THE Danny Kaye Technicolor comedy "On the Riviera," is to be shown by 20th Century-Fox on May 29 to members of the trade and their wives attending the CEA conference at Bournemouth.

It will be shown to the CEA visitors only. The general public will not be allowed to see it at that time. Members and guests will be invited by 20th Century-Fox to a buffet supper and dance following the screening.

Danny Kaye will be at the Palladium during the conference and plans are being completed for him to assist in the promotion of the picture, which is scheduled for autumn release.

J. F. Pattinson, director of sales, has fixed the release of the Gary Cooper comedy, "You're in the Navy Now," for May 28, so that this picture will be playing at the Gaumont, Bournemouth, from Thursday, May 24. Arrangements have been made to switch the last performance on Tuesday, May 29, to make way for "On the Riviera."

"Tea for Two," musical in Technicolor, starring Doris Day, Gordon MacRae and Gene Nelson, will be featured in the BBC's "A Seat in the Circle" programme on Saturday, April 14.

LINES FROM LEO— Esther Swims Again

YET another water spectacle for Esther Williams is being arranged by MGM. Called "Everybody Swims," it will be produced by George Wells, and Debbie Reynolds and Marjorie Main will also be in the cast.

Preparations for filming "The Rosary" are now going forward. Jesse L. Lasky will produce and Jesse Lasky, jnr., is now preparing the adaptation and screen play.

Ralph Meeker, Broadway actor who made his film debut in "Teresa," has a top rôle in "Rain, Rain, Go Away," joining James Whitmore, Nancy Davis and Jean Hagen.

French actress Denise Darcel, who scored in "Battleground," will return to MGM for the same producer and director, Dore Schary and William A. Wellman, for one of the top rôles in "Westward the Women."

Producer John Houseman will make "Days Before Lent," based on the best-selling novel by Hamilton Basso. He was formerly at RKO.

"Eye Street," scheduled for this summer, will be produced by Robert Thomsen. Mary Mc Call, jnr., is doing the screen play, based on the original story by Edith and Sam Grafton.

Janet Leigh will star opposite Paul Douglas in "The Pirates and the Angels," directly after completing her present rôle with Ezio Pinza in "Strictly Dishonourable."

Gene Kelly and Kathryn Grayson are to co-star in "Brigadoon," Technicolor version of the London and Broadway stage show.

The romantic feminine lead in "Banner Line" will be played by Sally Forrest.

"HAPPY GO LOVELY" GIRLS WANTED

ABC Tie-up with Empress Hall

THE initial phase of the national publicity campaign for "Happy Go Lovely," the Associated British picture in Technicolor, opened this week with the announcement of the ABC search, in conjunction with Empress Hall, Earls Court, for eight of Britain's most natural girls—"Happy Go Lovely" girls.

Three hundred and twenty-five theatres of the circuit will participate in the competition, which aims at selecting eight girls to appear in Claude Langdon's musical spectacle, "London Melody," which opens at London's Empress Hall on May 31.

The lucky eight will receive a two weeks' course in deportment before being given a "run-of-the-show" contract at a salary of £20 a week.

Advance reports already indicate the great national interest aroused in this novel contest. ABC managers have reported many tie-ups with their local newspapers throughout Great Britain.

Each theatre is receiving entry forms, posters and a special trailer in which Belita, the star of "London Melody," introduces the contest and explains "that the search for the eight 'Happy Go Lovely' girls was inspired after she and the producer had seen the Technicolor film 'Happy Go Lovely'."

The local heats at each of the 325 theatres will be judged by photographs only. The winners will then participate in a district heat, in person, on the stage of a key theatre in the district. Twenty district theatres will be running these heats.

The 20 district winners will then be invited to the All-Britain Finals, which will be held in the Crystal Room of London's Empress Club, Dover Street. Well-known judges, including artists, beauty editors and members of the national Press will select the eight winners on May 4 at 3 p.m.

The contest is entirely promoted by ABC, including all publicity material.

This is the first of a series of national campaigns which will run on the ABC circuit. The next teaser tie-up will include a nation-wide campaign with Astral Skin Cream.

Pathe News Delivered by Air

A 'plane was chartered to m[ake] certain that the special G[ala] National issue of Pathé N[ews] reached kinemas in the Midl[ands] and the North as quickly as possible after the race, and the newsreel was flown early on Saturday morning to Associated British-Pathé branch offices in Birmingham, Manchester, Liverpool, Newcastle, and Leeds.

Filmgoers in Liverpool saw the [Grand] reel of an event which took place the day before within a few miles of where they were sitting after it had travelled nearly 400 miles by air to London and back!

Over a thousand theatregoers [lined] up outside the Gaumont, Southampton, when booking opened for a week's variety, with Jewell and Warris heading the bill, beginning on April 23. It will be the theatre's fourth live show since stage facilities were restored last autumn.

Title of 20th Century-Fox's "[The] Teakettle," starring Gary Cooper, has been changed to "You're in the Navy Now."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Call of the Klondike (AB-Pathe)—U.S.	65 min. (U)	Kirby Grant, Anne Gwynne, Chinook, the dog.	Outdoor romantic melodrama with an intriguing canine interest. Story straightforward, action hearty, dog interest showmanlike and scenery superb.	Good popular "second" (CC).
*†Captain Horatio Hornblower, R.N. (Warner)—British.	116 min. (U)	Gregory Peck, Virginia Mayo, Robert Beatty.	Magnificently mounted Technicolor seafaring melodrama based on C. S. Forester's best seller. Story human and exciting, Gregory Peck's performance impressive, support very good, sea thrills brilliant and Technicolor photography superb.	Infallible box-office attraction (CC).
Corpse Vanished, The (New Realm) U.S.	57 min. (X)	John Carradine, Robert Lowery, Gale Storm.	Fabulous creepy, concerning a demented scientist who attempts to build up an army of zombies. Thrills only for unsophisticated.	"Shocker" mainly for the industrial element and sticks (NC).
†In the Forest (Carlyle) Canadian.	54 min. (U)	—	"Secrets of nature" drama, concentrating on a beaver family and photographed in colour. Close-ups brilliant and environment picturesque.	Exceptional "second," particularly for good class and family halls (CC).
*Madeira Story (Butcher's)—British.	33 min. (U)	Miki Hood, Horace Zino.	Unassuming camera record of a girl reporter's assignment in Madeira. Itinerary interesting and many of the backgrounds new, but continuity uneven and commentary naive.	Acceptable quota, especially for family halls (CC)
Ma Pomme (Films de France) French	102 min. (A)	Maurice Chevalier, Sophie Desmarets, Jean Wall.	Light-hearted romantic comedy, with songs, of a carefree tramp's brief, but hectic sojourn in high society. Songs, humour and situations greatly enhanced by star's personality.	Good specialised booking on star (C).
*Night Without Stars (GFD)—British.	86 min. (A)	David Farrar, Nadia Gray, Maurice Teynac.	Highly coloured romantic melodrama, staged on the Riviera, dealing with the checkered love affair of a partially blind Englishman and a French girl, slave of a paranoiac brother. Nadia Gray's performance ingratiating and detail de luxe.	Stylish British "thick-ear" (C).
*No Sail (New Realm) British.	34 min. (U)	Commentary by Leslie Mitchell.	Cameo documentary, with a salty twang, dealing mainly with modern yacht racing. Seascapes impressive and commentary smooth.	Good average quota (CC).
†Smuggler's Island (GFD-Universal) U.S.	74 min. (U)	Jeff Chandler, Evelyn Keyes, Philip Friend.	Modern swashbuckling melodrama, photographed in Technicolor. Story somewhat vague and characters obvious, but last two reels hectic. Title arresting.	Fair-average adventure "double bill" (CC).
*Tom Brown's Schooldays (Renown) British.	96 min. (U)	John Howard Davies, Robert Newton, Diana Wynyard.	"Mortar-board" comedy drama firmly based on Thomas Hughes' classic. Story of young boy's adventures and misadventures at Rugby, both moving and rollicking, characterisation first class and climax exciting. Stars and title box-office and appeal universal.	Excellent general and family hall booking (CC).
To-morrow is Too Late (Domani e Troppo Tardi) (British Lion)—Italian	100 min. (A)	Vittorio De Sica, Anna Maria Pierangeli, Gino Leurini.	Poignant and human sociological melodrama probing the emotional upsets of two schoolchildren whose innocent association almost ends in tragedy through priggish elders. Good, understanding approach, sensitive direction and human story will interest discerning audiences.	Good specialised booking (NC).
*Waters of Time (International Realists) —British.	37 min. (U)	Commentators: James McKechnie, Paul Dehn, Felix Felton, John Slater.	Intelligent, workmanlike and artistic cameo documentary, or rather biography of Father Thames. Made especially for the Festival of Britain, it takes the public behind the scenes of the Port of London Authority.	Outstanding British interest offering (CC).
*Willing Horse, A (New Realm)—British	35 min. (U)	Commentary by Eamon Andrews.	Equine featurette tracing the history of the horse from primitive times to the present day. Subject comprehensive and treatment both informative and entertaining.	Good quota "short" (CC)
*Worm's Eye View (ABFD)—British.	78 min. (U)	Ronald Shiner, Garry Marsh, Diana Dors.	Bright and breezy Service comedy based on the London non-stop stage success. Packed with evergreen chestnuts, shrewdly served by hand-picked cast.	Capital light booking (CC).
REISSUE				
New Adventures of Tarzan, The (New Realm) U.S.	67 min. (U)	Bruce Bennett, Ula Holt, Frank Baker.	Jungle melodrama. Originally reviewed in "Kine" August 1, 1935.	Passable fan fare (CC).

(C) Suitable for Children. (NC) Not for Children.
(CC) Excellent for Children.
* British Picture. † In Colour.

For Reviews for Showmen, see page 20

Reviews for Showmen: *Edited by Josh Billings*

CAPTAIN HORATIO HORNBLOWER, RN

Warner. British. (U). Photographed in Technicolor. Featuring Gregory Peck, Virginia Mayo and Robert Beatty. Directed by Raoul Walsh. Screenplay by Ivan Goff, Ben Roberts and Aeneas MacKenzie. Director of Photography, Guy Green. Musical Director, Louis Levy. 10,503 *feet. Release date, 1st October,* 1951.

MAGNIFICENTLY mounted Technicolor seafaring melodrama. Based on C. S. Forester's best-seller character, Horatio Hornblower, it shows how the stout patriot and fabulous sailor of fortune prompts Spain to side with Britain in the war against Napoleon, finds romance with a beautiful, titled Englishwoman, escapes from the French, rejoins his motherless small son and finally marries the ravishing aristocrat. A veritable library of swashbuckling and romantic fiction, it's played with appropriate gusto by its hand-picked Anglo-American cast — Gregory Peck makes the most of every chance in the name part—and directed with skill. Mighty sea spectacle effectively interleaves its touching sentimental interludes, while the conventional happy ending is a wise concession to the "ninepennies" and family. "Mutiny on the Bounty" and "Lady Hamilton" in one, it's a proposition no exhibitor can afford to miss. Infallible box-office attraction.

Story. — After tricky negotiations with Spanish insurgent Don Julian, temporary ally during the Napoleon wars, Captain Hornblower of HMS *Lydia* learns that Spain is now siding with Britain. He immediately stages a successful action against Don Julian and sinks the Natividad, a vessel which he had been compelled to hand over to the rebel. Meanwhile, Hornblower is forced to take aboard the lovely Lady Barbara Wellesley, sister of the Duke of Wellington, stranded in Panama. Eventually, Hornblower and Lady Barbara fall in love, but Hornblower has a wife and Lady Barbara is betrothed to a pompous admiral. Following his return to England, Hornblower is given another command and comes up against the French. He and his men are cornered, but manage to turn the tables on their captors. Back in England, Hornblower is honoured, and the difficulties that stood in the way of romance between him and Lady Barbara are removed.

Production.—The film, made in England by Warner Brothers, is a praiseworthy picturisation of C. S. Forester's Hornblower saga. Its crowded tale of romance, intrigue and adventure comes vigorously to life and each sea thrill surpasses its predecessor in scope and punch without dwarfing human interest. Schoolboys will revel in its unabashed swashbuckling, with the odds cunningly but not conspicuously in favour of Hornblower, while grown-ups should find plenty to stir their emotions and excite their senses in the many battles of wits between the hero and his enemies, and the restrained yet compelling love theme. A fortune well spent—its cast is as expensive as its production—it's bound to go great guns with all types of audiences.

Points of Appeal.—Exciting story, breathless battle scenes between men-o'-war in full sail, impressive performance by Gregory Peck, flawless supporting cast, popular romantic angle, thrilling and happy finale, superb Technicolor and box-office title and stars.

TOM BROWN'S SCHOOLDAYS

Renown. British (U). Featuring John Howard Davies, Robert Newton and Diana Wynyard. Produced by Brian Desmond Hurst. Directed by Gordon Parry. Screenplay by Noel Langley. Director of photography, C. Pennington-Richards. Director of music, Muir Mathieson. 8,605 *feet. Release not fixed.*

"MORTAR-BOARD" comedy drama, based on Thomas Hughes's classic. It tells of the adventures and misadventures of a young boy at Rugby, an English public school notorious for bullying in the early 'eighties, and heralds much-needed reform. It's a little episodic, but extremely natural acting by John Howard Davies in the name part, first-class supporting characterisation and sympathetic direction enable it to overcome minor impediments. Emotionally compelling, it steadily builds up to an impressive climax. Most situations, savage and otherwise, have direct bearing on the central theme, and the spirit of the book is cleverly captured. Faultless atmosphere and imaginative camera work complete an enthralling prestige film of wide box-office appeal. Excellent general and family hall booking.

Gregory Peck plays the title character in CAPTAIN HORATIO HORNBLOWER, RN (Warner). "It's bound to go great guns with all types of audiences," says Josh Billings

Story.—Tom Brown, eleven-year-old son of a squire, is sent to Rugby School in 1834. He is welcomed by East, a friendly and slightly older boy, but falls foul of Flashman, a fourth form fop and bully. He tries to stand up to Flashman, but is too young, and receives a "roasting" which puts him on a sick bed. Doctor Arnold, the new headmaster, determines to stamp out sadism, but Tom refuses to tell on his persecutor. Wisely, Tom goes in for boxing during his holidays. On his return, he takes Arthur, a frail newcomer, under his wing. Later, Tom, East and Arthur tag on to a senior boys' paper chase, and fish Flashman out of the river when he receives a beating from a local farmer. During the excitement, Arthur falls in, but Tom and East luckily rescue him from a raging weir. Flashman tries to claim the credit, but Doctor Arnold sees through the tormentor and he is expelled. Tom then comes into his own.

Production.—The scaling down of Thomas Hughes's books is no easy task, but, all things considered, the scriptwriter and the director have done a handsome job. The picture concentrates on the most important incidents in Tom's school life, and fundamentals are firmly linked and underlined. John Howard Davies is very good as Tom. He brings tears to the eyes during the more brutal scenes and creates a well-timed feeling of exaltation at the finish. Robert Newton hasn't a great deal to do, yet he makes his presence felt, as Doctor Arnold, and Glyn Dearman intrigues as Arthur. Diana Wynyard and Hermione Baddeley, and Kathleen Byron are agreeable women passengers. Definitely a film of warmth, artistry and perception, "Tom Brown's Schooldays" will not only delight youngsters, but those whose memory of the classroom has long since grown dim. Nostalgic appeal is subtle. The settings are authentic and the photography impeccable. Top marks for all concerned.

Points of Appeal.—Human, moving, rollicking and evergreen story, unaffected characterisation, sensitive and showmanlike direction, excellent atmosphere and box-office stars and title.

NIGHT WITHOUT STARS

General F. D. British. (A). Featuring David Farrar, Nadia Gray and Maurice Teynac. Produced by Hugh Stewart. Directed by Anthony Pelissier. Screenplay by Winston Graham. Director of Photography, Guy Green. Musical Director, Muir Mathieson. 7,718 *feet. Release not fixed.*

HIGHLY coloured romantic melodrama, staged on the Riviera. It illustrates the checkered love affair of a partially blind Englishman and an attractive French girl, slave of a paranoic brother. The crowded tale takes some time to get going and suffers from an anti-climax, but, at least, its hearty mixture of "Peg's Paper" and "penny blood" is put over with polish. Surface sheen, together with an ingratiating performance by Nadia Gray, should get it by with the populars. Stylish British "thick ear."

Story.—While on holiday in the South of France, Giles Gordon, an Englishman partially blinded in World War II, meets Alix Delaisse, pretty widow of a resistance agent. They fall for each other, but Giles later discovers that Alix is already engaged to Pierre Chaval, a suspected collaborator whom she does not love. Later, Chaval is murdered in circumstances that implicate Giles. Giles returns to London, is operated upon successfully and then goes back to France. He decides to do a bit of snooping while posing as blind and eventually learns that Louis Malinay, Alix's lawyer brother, is the cause of the trouble. He is suffering from a twisted mind, the aftermath of his experiences in a concentration camp, and he dominates the Black Market, as well as Alix. He deliberately wrecks Giles's car rather than lose Alix, but Giles survives. The police promptly deal with Louis, and Giles and Alix marry.

Production.—The picture, portrayed by an international cast and unfolded in France, is a bit slow in introducing its central characters, but its sunny, luxurious environment helps to offset the time-lag. The discovery of Chaval's body is the signal for action, and from thence on romance and melodrama artfully intermingle. On the whole, the blindman's buff is good, modern Lyceum. What's more, it carries strong feminine appeal. David Farrar is seldom completely at his ease as Giles, but Nadia Gray makes a delightful Alix, and Maurice Teynac registers as Louis. Fiction-lovers are given their fill.

Points of Appeal. — Hectic story, good woman's angle, spacious thrills, intriguing performance by Nadia Gray, and catchy title.

WORM'S EYE VIEW

ABFD. British (U). Directed by Jack Raymond. Featuring Ronald Shiner, Garry Marsh and Diana Dors. 6,998 *feet. Release not fixed.*

BRIGHT and breezy Service comedy, firmly based on the London non-stop stage success. It's about a bunch of RAF boys who are billeted on a grasping, suspicious seaside landlady and her snooty Civil Servant son, but give the miserable pair a heck of a run for their money before they are posted. Many of the gags are familiar and most are telegraphed, but the shrewdly picked players, headed by Ronald Shiner, who fills his original role of Cockney spiv, handle them with such relish that, despite their age or maybe because of it, all register yet again. As far as the "ninepennies" and family are concerned, the film's a cinch. Capital light booking.

Story.—Sam Porter, a slick Cockney LAC, and Taffy, a Welshman, are billeted on Mr.

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EWS—continued from page 20

. Bounty, owners of a middle-class illa. Pop, an old-timer, the "Duke," man, and Corporal Mark Trelawney, a schoolmaster, are already in . Mrs. Bounty, a veritable dragon, ilicious son, Sidney, assistant to the erk. Mr. Bounty, the battle-axe's husband, is a decent, though henhap, blessed with a comely daughter, Bella, a saucy bit of goods, is the Sam is always getting his comrades ible, but he and the rest rally round Mark and Thelma genuinely fall in much to the disgust of Mrs. Bounty and Sidney. There are high jinks, nearly resulting in "jankers," but Mrs. Bounty and Sidney are finally put in their place. Thelma joins Mark when he, Taffy, the "Duke," and Sam are sent up North.

Production.—The picture drags in every chestnut since "army" comedy was first invented, but all are appropriate to the crazy, frequently telling story. Ronald Shiner sets the pace as Sam, the Cockney "wide" boy, who defies locksmiths and can produce a pair of nylons at will, but it is by no means a one-man effort. Team work is the keynote of the side-splitting happenings. "Skirt" not only heightens laughs, but cunningly punctuates them with essential sentiment. Make no mistake, "Worm's Eye View" is definitely box-office.

Points of Appeal.—Evergreen gags, popular cast and box-office title.

THE CORPSE VANISHED

New Realm. American (X). Directed by Steve Sekely. Featuring John Carradine, Robert Lowery and Gale Storm. 5,200 feet. Release not fixed.

FABULOUS, creepy, staged in a lonely mansion. It concerns a demented scientist who attempts to build up an army of zombies from the dead, using his unhappy spouse as guinea pig, but is overtaken by Nemesis and ends in a smelly swamp. Serial-like hocus-pocus, it's too far-fetched for average audiences, but will probably get over on an horrific double bill. Most of its lurid type have. "Shocker" mainly for the industrial element and sticks.

Story.—Scott Warmington, a young man, becomes suspicious when he learns of the sudden death of his sister, Lila, married to Doctor Von Altmann, a Nazi scientist. Von Altmann owns a forbidding mansion staffed by negroes, and plans to experiment on his murdered wife's corpse to improve the zombie breed, wanted as cannon-fodder. Scott and his detective pal, Larry, investigate and, after risking their own lives, eventually put paid to the madman's little game. Larry and Jennifer, Von Altmann's pretty secretary, then team up.

Production.—The picture seldom strays far from the laboratory, and what with gurgling crucibles and test-tubes, wandering corpses and creeping zombies, it's dressed to kill, but the actual plot is so fantastic that unsolicited laughs all too often usurp intended thrills. Despite a fruity portrayal by John Carradine as Von Altmann, it's little short of a museum-piece.

Points of Appeal.—Star, spine-chilling title and "X" certificate.

NO SAIL

New Realm. British (U). Directed by Cecil H. Williamson. Commentary by Leslie Mitchell. 3,040 feet. Release not fixed.

CAMEO documentary, with a salty twang. The subject is sailing, and it introduces the *Victory*, the *Bounty* and *Cutty Sark*, valiant wind propelled giants of the past, and contrasts them with the trim craft of today. Racing is its keynote and exhilarating scenes of boats under full sail keep it clear of technical rocks. Good average quota.

Production.—The popularity of sailing was never higher than it is now, and the film stresses our fine sea tradition with close-ups of famous windjammers before surveying the modern scene. The subsequent footage shows Shamrock competing for the American Cup and appropriately ends with enthusiastic youngsters building their own yachts from mass-produced parts and putting them through their paces at Burnham. Leslie Mitchell scores as commentator.

Points of Appeal.—Wholesome action and environment, handy length and quota angle

SMUGGLERS' ISLAND

GFD-Universal. American (U). Photographed in Technicolor. Directed by Edward Ludwig. Featuring Jeff Chandler, Evelyn Keyes, and Philip Friend. 6,680 ft. Release not fixed.

MODERN swashbuckling melodrama unfolded in Oriental waters and photographed in Technicolor. Its triangle story hinges on gold smuggling, but there are more words than deeds until the last two reels. The final flare up, which ends with a terrific explosion at sea, gives it a much-needed heave, but even so it falls considerably short of the top flight. Fair average adventure "double bill."

Story.—Steve Kent, a lusty deep-sea diver, operating from the island of Macao, fifty miles off the China Coast, has his gear confiscated by the local bank for non-repayment of a loan. Shortly afterwards Vivian Craig, an attractive young woman, offers him a thousand dollars to salvage a consignment of aureomycin. He accepts and regains his equipment, but on recovering the cases he discovers that they contain smuggled gold. By now he and Vivian are in love, but Alan, Vivian's rascally English husband, puts in an appearance and suggests that they split the contraband three ways. Steve agrees because of his infatuation for Vivian, but his conscience is eased when the unscrupulous Alan accidentally blows up the boat, which also contains a cargo of fireworks, and himself. Steve and Vivian then apparently plan a new life together.

Production.—The picture introduces a number of shady incidental types at the start, and what with the passengers, the gossiping of leading characters who, by the way, are very obviously interpreted, and a sea mist, it's difficult to keep track of the plot. There is, however, no lack of robust action in the last two reels, and the spectacular penultimate pyrotechnics, vividly recorded in Technicolor, just tilt the scales in its favour. It should pass muster with the "ninepennies" and the youngsters.

Points of Appeal.—Arresting title, exciting finale, Technicolor and "U" certificate.

CALL OF THE KLONDIKE

Associated British-Pathé. American (U). Directed by Frank McDonald. Featuring Kirby Grant, Anne Gwynne and Chinook the wonder dog. 5,920 feet. Release not fixed.

OUTDOOR romantic melodrama, with an intriguing canine interest. Based on a James Oliver Curwood story and unfolded against superb scenic backgrounds, it tells how a Mountie breaks up a dangerous gang of claim jumpers, while at the same time making a favourable impression on a victim's daughter. Acting vigorous rather than subtle, but Chinook, the wonder dog, in good form and climax rousing. Mass and juvenile appeal obvious. Good popular "second."

Story.—Rod Webb, a Mountie, and Nancy Craig, an attractive girl, set out for the wilds in search of Nancy's prospector father. After making their headquarters at the home of Mallory, another prospector, and his sister, Emily, Rod scouts around with his dog, Chinook. At first he suspects Craig's partner, Mencheck, of liquidating Craig, but eventually realises that Mallory is his man. Mallory, who had murdered Craig and jumped his claim, tries to trap Rod in a mine, but Chinook brings help. Justice is then served. Rod goes off with his prisoner and Nancy proudly looks on.

Production.—The picture falters a little at the start, but accelerates rapidly from the moment Rod is trapped in the mine and ends in good style. Kirby Grant and Tom Neal, as hero and villain, never pull their punches, and both Chinook and the superb scenery are shrewdly exploited. The "ninepennies" should swallow the lively tabloid "Mountie" fare with relish.

Points of Appeal.—Hearty action, showman like dog interest, fine scenery and handy footage.

MADEIRA STORY

Butcher's. British (U). Featuring Miki Hood and Horace Zino. Produced by Leslie D. Cardew. Directed by Tommy Tomlinson. Script by H. Milton. Cameraman Ben Hart. 3,000 ft. Release not fixed.

UNASSUMING camera record of a girl reporter's special assignment in Madeira. The principal towns and pleasure resorts are surveyed and quaint religious ceremonies witnessed, but continuity is uneven and the commentary lacks fluency and pep. Its failure to reach full professional stature is, however, considerably offset by the freshness of its atmosphere and the warmth of its local colour and detail. The majority of audiences and family ones in particular, should find it both instructive and agreeable. Acceptable quota.

Production.—The picture makes a false start by introducing miscellaneous shots of Madeira, but quickly recovers. It then shows Pearl Adams, the reporter heroine, missing the boat, but making up for lost time by plane. The actual tour of Madeira, inspired by a portrait of Winston Churchill, is interesting up to a point—visits to Funchal, the vineyards, industrial centres, and picturesque watering places are clearly illustrated and captioned—but conversations between Pearl and the owner of a wine lodge are too formal for words. Self conscious moments apart, it's sound, out of the rut, travelogue.

Points of Appeal.—Subject, handy footage and quota ticket.

A WILLING HORSE

New Realm. British (U). Directed by Jeff Davies. Commentary by Eamon Andrews. 3,162 feet. Release not fixed.

EQUINE novelty featurette. It traces the history of the horse from primitive times, when, apparently, it was next to no size, until the present day. Nothing is left out and variety gives spice to the informal proceedings. Smooth commentary by Eamon Andrews provides the finishing touch. Good quota "short."

Production. — According to this film, the prehistoric horse was in the midget class. Following this startling disclosure, horses as we know them are seen pulling chariots, as well as farm carts, racing in France and England, competing at gymkhanas and taking part in wars. A flashback to the horse era in London is both apt and amusing, and gives it a disarming twist. Confident of its appeal to all who love horses—and who doesn't?—the compact, neatly-captioned and adequately photographed offering has the earmarks of a satisfactory fill-up.

Points of Appeal. — Popular "copy," resourceful treatment and quota ticket.

IN THE FOREST

Carlyle. Canadian (U). Directed by Vita Solteov. 4,845 ft. Immediate release.

"SECRETS of nature," drama, photographed in colour. It concentrates on a beaver family and closely follows its fortunes through the four seasons of the year. The close-ups are excellent and, together with superb scenery and clever camera work, more than atone for occasional repetition. Excep-

tional "second," particularly for good-class and family halls.

Production.—The film, unfolded in beautiful wooded country, divided by a river, opens with striking "shots" of father and mother beaver and their bairns in a cosy burrow. With the approach of spring, the cubs get venturesome, but lack the experience and keen eye and ear of their elders. Three decide to explore the inviting terrain and the seductive waterway, but one is promptly killed by a giant pike and another meets its fate in a forest fire. The survivor finally returns to its family, after luckily evading foxes, bear cubs and other dread enemies. The life and death struggle, authentically depicted, contains many delightful touches, as well as gripping moments. Colour photography heightens interest and helps to offset excess footage. Commentary a trifle harsh, but adequate. Few films have so successfully caught the feel of seemingly tranquil woodlands.

Points of Appeal. — Absorbing subject, painstaking and showmanlike presentation, clever camera work, colour, strong family angle and useful footage.

WATERS OF TIME

International Realist. British. (U). Produced and directed by Basil Wright. Commentary by James McKechnie, Paul Dehn, Felix Felton and John Slater. 3,330 feet approx. General release: Not fixed.

INTELLIGENT, workmanlike and artistic cameo documentary, or rather, biography of Father Thames. Made especially for the Festival of Britain, it takes the public behind the scenes of the Port of London Authority, and shows them how the vast, complicated, yet tremendously efficient mechanism ticks. Paul Dehn wrote the expert commentary, and shares its delivery with James McKechnie, Felix Felton and John Slater. Academic, but never highbrow, it definitely deserves a second showing in the average kinema, following its run at the Festival. Outstanding British interest offering.

Production.—Both the Festival of Britain and the Fun Fair are staged on the banks of the Thames, and what could be more appropriate than a film dealing with the docks, locks, wharves and show-places of England's historic waterway? The picture opens at the point where the sea meets the river, and as it steadily steers towards London, it gives close-ups of great liners being berthed, relieved of their cargoes and reloaded, peers into their capacious holds, surveys wharves and centuries-old wine vaults, photographs famous landmarks from intriguing angles and introduces important dock - masters. The commentary is apt and frequently witty, while Muir Matheson's musical accompaniment, like the camera-work of Reg Hughes, is first-class. Britain is pre-eminent in the documentary field, but Basil Wright, combining the offices of producer and director, has gone one better than the best.

Points of Appeal.—Subject, treatment and propitiousness.

IL TROVATORE

Film Traders. Italian (U). Opera by Verdi. Screen version produced by Giulio Maschi and directed by Carmine Gallone. Made by Continentalcine-Gallone. Featuring Gino Sinimberghi and Vittoria Colonello, whose voices are provided by Franca Sacchi (sop.) and Antonio Salvarezza (tenor). Gianna Pederzini (mezz. sop.) acts her own part, as do Enrico Formichi (bass) and Enzo Mascherini (baritone). 9,400 feet. Release not fixed.

VERDI'S most melodramatic opera, based on the libretto by Salvadore Cammerano, lends itself to conventional film treatment more than most opera plots, and the popular approach should make it acceptable to a majority of music lovers. It seems odd that we should have to see some actors but cannot see all the more important artists who are providing the song; but the dubbing is done well. Should be tried out by the more venturesome who seldom take specialised bookings.

Story.—A commentated prologue sets out the complicated story, which has taken place before the opera starts. It concerns a gypsy who, to avenge her mother, kidnaps a Spanish count's child, intending to kill it. By mistake she burns her own. As the opera develops we see the kidnapped child, Manrico (the troubadour), grow up to rival his brother for the hand of Leonora. The brother, Count Luna, does not recognise his brother, and his jealousy leads him to violence. Finally, Leonora poisons herself in her grief and Luna orders Manrico's death. Too late, the order is carried out as the gypsy "mother" tells him what he has done and how her own curse on his family has at last been fulfilled.

Production.—The production values are high, with plenty of action and spectacular sets. This may distract from the essence of Verdi's music, but it adds popular appeal. The English commentary helps with the complicated story, but the connoisseur may find it distracting. The singing is of a high order and will certainly appeal to the many admirers of Gianna Pederzini. The sound recording is good, but quality suffers during the ff passages in trios and quartets.

Points of Appeal.—Title value for specialised halls, strong melodrama and good performance by the unseen singers.—P.G.B.

LES AMOUREUX SONT SEULS AU MONDE

Studio One Film Distributors, Ltd. French (A). Directed by Henry Decoin. Featuring Louis Jouvet, Renée Devillers, Dany Robin. 8,460 feet. French dialogue, English sub-titles.

CHARMING triangular romance of no great depth perhaps, but developed with a light, agreeable touch. But, though hardly a serious defect, the melodramatic intrusion of a would-be suicide and its split-second prevention at the end is out of key with all that has gone before. Excellent booking for specialised kinemas.

Story.—Gérard Favier, famous middle-aged composer, and his wife, Sylvia, have been happily married for many years. One day while sauntering through the suburbs of Paris they hear a young girl, Monelle, playing some of his works on the piano. Realising that she has great talent, Gérard coaches her and arranges for her first concert, which is a success. Subsequently, Monelle believes herself in love with him. Gérard tries to make her see the foolishness of it, and decides not to see her again. Persuaded by the scheming Monelle that her husband is in love with her, Sylvia makes up her mind to take poison, but she is stopped by the return of Gérard, who makes it clear that it is she he really loves.

Production.—The well-worn plot has seen service in more films than I'd care to remember, but it is handled here with such freshness and revitalised with such delightful humour that there is obviously still far more life in it than we might have supposed. Louis Jouvet gives a skilful interpretation of a character which has a familiar look about it, and Renée Devillers' Sylvia is an exquisite portrayal. Dany Robin, as Monelle, is exactly right.

Points of Appeal.—Jouvet, romantic story and pleasantly individual treatment.—M. H.

TOMORROW IS TOO LATE
(Domani e Troppo Tardi)

British Lion. Italian. (A). Directed by Leonide Moguy. Featuring Vittorio De Sica, Anna Maria Pierangeli and Gino Leurini. 9,113 feet. Italian dialogue-English sub-titles. Release not fixed.

POIGNANT and human sociological melodrama probing the emotional upsets of two schoolchildren whose innocent association almost ends in tragedy through the misguided interference of priggish elders. Sensitively directed and presented, it draws attention to the need for understanding and proper handling of youngsters nearing puberty and blends the moral into an entertaining story of schoolchildren and their typical pranks. Good specialised booking.

Story.—Mirella, a pretty schoolgirl who is continually being scolded for her romanticism, has a harmless friendship with Franco, a neighbour's healthy son. While acting together in the end-of-term play, Mirella and Franco discover a mutual attraction, and when they go to the summer camp their friendship grows. Following a series of minor adventures, Anna, a schoolmistress, defends the children's innocent questions on birth, but the prudish headmistress forces her to leave the camp. Some of the children race through the woods to wish her goodbye, but Mirella and Franco get lost during a storm and take shelter in a derelict chapel. Despite their innocence, they are brow-beaten by the headmistress, and Mirella tries to drown herself. She is saved by Franco and Mirella is assured by M. Landi, another teacher, that she has committed no wrong.

Production.—Of life and about life, the film skilfully introduces the parental and school types who shirk their responsibilities, and presents some very human scenes of youngsters perplexed by "gooseberry bush" answers, while the older and more inquisitive seek enlightenment from pin-up magazines and furtive discussions. Vittoria De Sica and Lois Maxwell are sound as the sympathetic and enlightened schoolteachers, while Anna Maria Pierangeli and Gino Leurini are excellent as the principal children. There is a beautiful and appropriate musical score in this 1950 Venice Film Festival prizewinner which contributes an understanding appeal for the need for sex-instruction to parents and authorities without any sacrifice of entertainment.

Points of Appeal.—Poignant and human story, good approach and characterisation, sensitive direction, young children's appeal, important sociological issues, good musical score.—W.J.S.

MA POMME

Films de France. French (A). Directed by Marc-Gilbert Sauvajon. Featuring Maurice Chevalier, Sophie Desmarets and Jean Wall. 9,375 feet. Release not fixed. French dialogue, English sub-titles.

LIGHT-HEARTED romantic comedy, with songs. A happy, philosophical tramp's adventures in high society is the crux of this rags-to-riches story which follows a conventional pattern when the vagabond gives up all for the open road. Good specialised booking on star.

Story.—Ma Pomme, a singing tramp, Peuchat, an industrialist, and Madame Deply, a casino cloakroom attendant, are beneficiaries of a fabulous sixteenth-century fortune unearthed by workmen. Ma Pomme is invited to meet the other two during a party at Peuchat's fashionable villa, but upon learning of their greedy plans to use the money, he refuses his share and thus prevents them from making a claim. When Claire, a young air hostess, is discovered as a fourth claimant, Ma Pomme decides to accept his share in order that she can marry her young but impoverished architect fiancé. After Madame Deply breaks the casino bank, she dies and leaves another fortune to Ma Pomme, but he, now the target for Claire's and Madame Peuchat's affections, and tired of his riches, endows a hostel for tramps and takes to the road.

Production.—All of the songs and some of the situations provide ample scope for the star's inimitable style, but once the joke is forgotten and romance is introduced, the carefully built-up, carefree character becomes just another man, and the light touch is lost; but, in fairness, this may possibly be due to cuts. Good support is given by Sophie Desmarets, Jean Wall and Raymond Bussieres and Chevalier's songs and style are still as attractive as ever.

Points of Appeal.—Popular story, good songs and humour, star popularity.—W.J.S.

Owing to pressure of space the review of "The New Adventures of Tarzan," New Realm reissue, is held over.

Does NFFC Really Want to Help Independent Production?

JOHN E. BLAKELEY REPLIES TO JAMES LAWRIE

CLAIMS that he gets nearly 11,000 playdates for his films and that his company will be close to the top as regards repayments of National Film Finance Corporation loans are made by John E. Blakely, chief of the Mancunian Film Corporation, in a letter to J. H. Lawrie, managing director of the NFFC.

In his letter to Mr. Blakeley on March 19, published in the KINE., Mr. Lawrie gave his reasons why the NFFC was not prepared to make further loans to Mancunian.

Mr. Blakeley's reply contains the following points:—

I again state emphatically that with the aid of the NFFC loan we were able to make three films instead of two, as originally scheduled. The last film we produced in March, 1950, was financed by our company.

I repeat my statement that you did say definitely that your Board did not like our type of productions and, had it known, would never have loaned us the money in the first place. I am not in the habit of making false assertions and I think that your remark could be coupled with your comments about the public not wanting to see our films. Was not the NFFC formed with the intention of helping the independent producer, not to criticise his efforts?

There was no necessity to publish figures and takings on our recent films, as on the statement given to you in February last there were 2,102 bookings to mature, and since then a further 650 bookings have been made and contracts are coming in every week. From the monies already received, £42,000 has been paid to you with interest, and there is no doubt whatever about your receiving the remaining £18,000 when it becomes due. How does this all coincide with your remarks? How do we get 10,700 playdates on our films? I can assure you it is not by sympathy or excuses. It is by demand. There are approximately 4,750 kinemas in the United Kingdom and we get an average of 1,400 bookings per film.

You have evidently taken a delight in stating that our last production will not get three-quarters of its costs back. I do not know whether it will or not, but as you know, and even supposing you were right, the NFFC will still get its loan money back when it is due. I think when you have published your figures the Film Studios (Manchester), Ltd., will be nearly at the top of your list as regards repayments of monies, which will be an achievement, perhaps, compared with other borrowers.

It would be interesting to the trade if the NFFC would publish whether any small independent producer has received any loan money with or without a circuit deal since September last.

On June 1, when the whole of the present loan monies will have been paid back, what risk would the NFFC be taking by granting the Mancunian Film Corporation a new loan of £60,000 to carry on with three further films? We have proved conclusively that we can produce films without any risk whatsoever to NFFC.

KRS SUPPLYING FILMS FOR REPERTORY

The Kinematograph Renters' Society, meeting today (Thursday), will discuss the supply of films for repertory weeks for the Festival of Britain.

A luncheon in honour of Edward Betts, who has retired from the associate editorship of the *Daily Film Renter*, is being sponsored by the Film Industry Publicity Circle. It will take place at 96, Piccadilly, on April 20.

MPA Chief for Paris Talks

By H. KAHN, The "Kine's." Own Correspondent

DURING his trip to European capitals this month, John McCarthy, chief of the Motion Picture Association of America, will visit Paris towards the end of April for the purpose of opening Franco-American film talks.

I understand that the French Government is not eager to start the conversations, particularly as the present agreement does not end until July, and there is likely to be an election in June. The present Government would prefer to leave this prickly job to its successor.

The general attitude, which is likely also to be the official attitude, is that there should be no change, except extra visas for each French film receiving aid from the United States.

After his French discussion, Mr. McCarthy plans to come to London for a routine check on the situation.

DEATH OF RNFC SECRETARY

The death occurred on Friday evening of Capt. S. M. Sweny, RN (Retd.), secretary of the Royal Naval Film Corporation. He was driving home from Greenwich when he complained of feeling unwell and pulled up his car. He was taken to Miller Hospital, Greenwich, but died on the way.

He had been secretary of the RNFC for three years, having been appointed to the post upon retirement from the Navy. He was 53 and leaves a wife and three children. At the inquest a verdict of death due to natural causes was returned.

John Finn, Capt. Sweny's assistant, is carrying on pending the appointment of a new secretary.

S. Wales CEA Delegates Elected

The result of the second ballot for the election of three South Wales and Monmouthshire Cinematograph Exhibitors' Association delegates was announced at Monday's special meeting at Cardiff.

The following were elected: Wyndham Lewis (Cardiff), W. Willis (Cardiff), Cecil Hedge (Skewen).

The election to the chair of A. Jackson Withers and W. Berriman to the vice-chair was in no way affected by the mistake which caused the original election to be declared null and void.

S. B. SWINGLER

A. HAZELL

CMA WILL STAFF TELEKINEMA

Festival Arrangements

AT the request of the administrators of the Festival of Britain, Circuits Management Association has undertaken the responsibility of providing the trained staff for the operation of the Telekinema of the South Bank during the entire Festival period.

In view of the many technical innovations connected with this unusual form of entertainment, S. B. Swingler, engineering controller of CMA, has for some time been working in close liaison with the administrators of the Festival.

Appointed to the management of the theatre for the duration of the Festival is A. Hazell, late of the Odeon, Penge. Mr. Hazell is one of CMA's most successful showmen who is also well versed in matters of wide-screen television, since the Odeon, Penge, has for some time past been the experimental kinema for the Rank Organisation's Cinema Television.

The projection staff will consist of two chief projectionists, a relief projectionist and five seconds. The former jobs have gone to A. J. Betts, Odeon, Redhill, and H. W. Copus.

"KINE." REPORTER IN FESTIVAL FILM

MICHAEL DENISON is to be a KINE. *reporter in the Festival film, "The Magic Box," now being made at ABPC, Elstree.*

As a guest artist he will play the part of the KINE. *representative who attended the trade meeting at which William Friese-Greene died so dramatically.*

In real life the KINE. *was represented at that meeting by S. G. Rayment, who later became editor of the paper and is now retired.*

BRITISH FILMS FOR TV —DEAL SOON

NEGOTIATIONS for the production of 30-minute British films for American TV are expected to be concluded this week by Mortimer W. Loewi, director of the Du Mont Television Network, New York.

Cmdr. LOEWI

Commander Loewi has had talks with J. Arthur Rank, Sir Alexander Korda, Robert Clark, of ABPC, and a number of independent producers. He told the KINE. on Tuesday that he was very pleased with the outcome of the meetings.

In addition to the production of films, he also hopes to acquire the American TV rights of British feature films.

He has decided to extend his stay in this country until a deal is concluded, and is making arrangements for the opening of a London office.

Players of The Company of Seven, the dramatic society of Northern Transport Agency, Ltd., in a scene from LUCKY DIP, produced at the Fortune Theatre, Drury Lane, in aid of the Cinematograph Trade Benevolent Fund. W. L. Weller, Robert Graham (in background), Beryl McLean, James Shields, Marion Jenkins, Frank Allmond, L. V. Amos, Norah Hughes. Other players, not shown in the photograph were Sally Bannister, H. B. Burchett, John Overend, R. Crafer. Their next play will be HAWK ISLAND on November 19 at the Fortune Theatre

"LET'S GO TO THE PICTURES"

REPUBLIC'S **RIO GRANDE**

POST OFFICE TELEGRAM

Charges to pay ____s. ____d. RECEIVED

Prefix. Time handed in. Office of Origin and Service Instructions. Words.

No. OFFICE STAMP

To

By

At ____m From

155 12/24 NEWCASTLEONTYNE T 30

NEWBERY MANAGING DIRECTOR REPUBFILM LONDON =

OWING TO ENORMOUS SUCCESS OF RIO GRANDE AT ESSOLDO

NEWCASTLE LAST WEEK WILL EXTEND PLAYING TIME AT

MOST SITUATIONS = SOL SHECKMAN GOVERNING

DIRECTOR ESSOLDO CIRCUIT +

B or C C

ONPCo Ltd 31-3220 20,000 Pads 1/49

"ENQUIRY" or call, with this form

...delivery. Other enquiries should be accompanied by this form, and, if possible, the envelope.

REPUBLIC PICTURES

PRE-RELEASES SET THE RECORD BREAKING PATTERN

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TELEGRAM

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283 4.20 GLASGOW 28

CLYNE REPUBFILM LONDON =

RIOGRANDE 6 DAYS PLAYHOUSE AND BEDFORD GLASGOW

DAYS PLAYHOUSE AYR PLAYED TO 54305 SCOTS FOLK

CONGRATULATIONS TO REPUBLIC AND JOHN WAYNE=

GREENS GLASGOW +

For free repetition of doubtful words tel...

at office of delivery. Other enquiries shoul...

3 6 54305 +

...RY" or call, with this form

...nd, if possible, the envelope.

B ...

ONPCo Ltd 31-3220 20,000 ... 1/49

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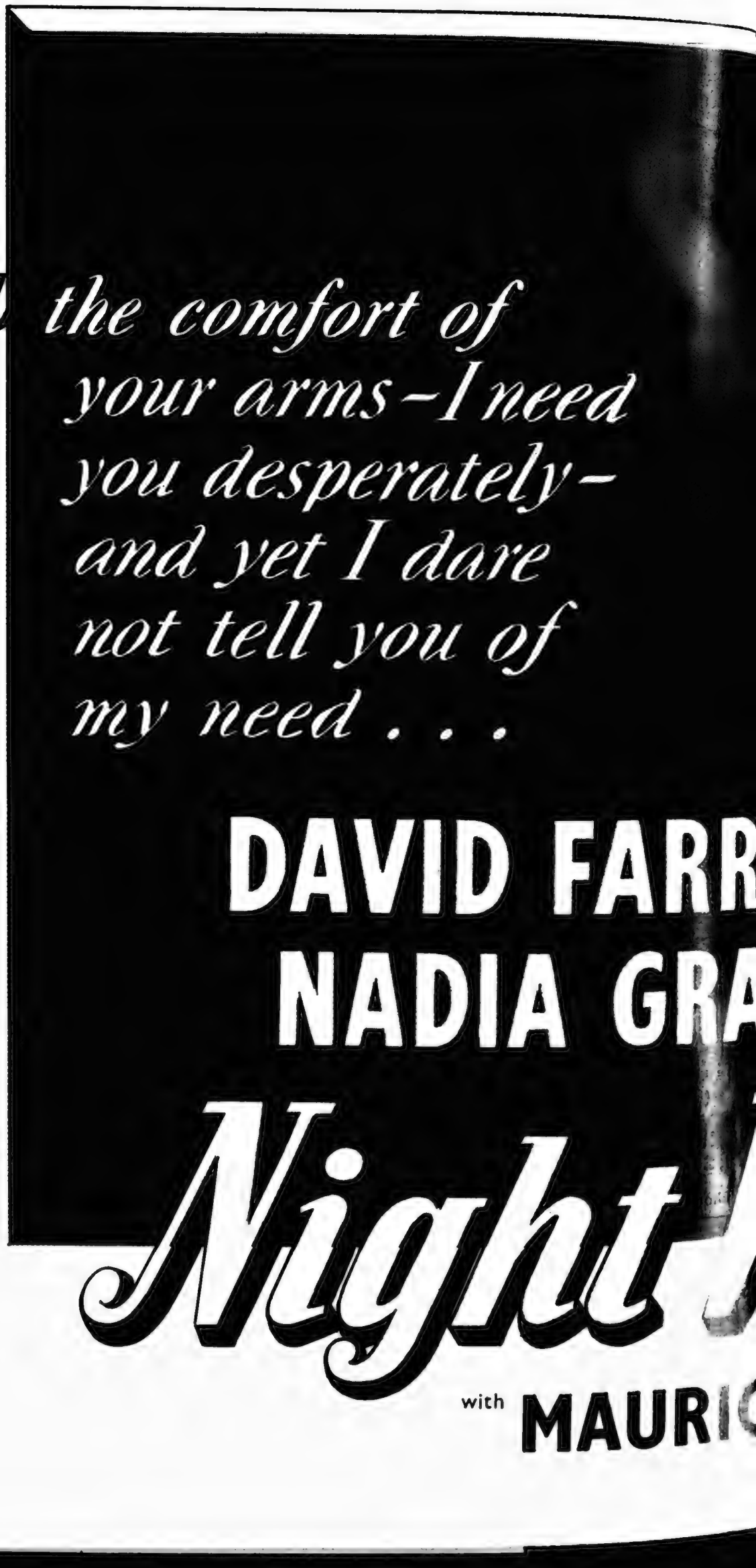
RIO GRANDE


I NEED the comfort of your arms – I need you desperately – and yet I dare not tell you of my need . . .
DAVID FARR
NADIA GRA
Night
with MAURI

★
ANOTHER
GREAT
PICTURE
FROM
PINEWOOD

RR R
RA

Without Stars

RI TEYNAC

FROM
WINSTON
GRAHAM'S
BOOK

Produced by HUGH STEWART Directed by ANTHONY PELISSIER
Screenplay by WINSTON GRAHAM A EUROPA FILM

GFD

AT THE STUDIOS

FIVE FEATURES IN ABPC's SUMMER PROGRAMME

Including Large-Scale Musical

FIVE features, including a large-scale Technicolor musical, form the summer programme of Associated British at Elstree, which started this week when "Sunset at Morning" went on the stages. The other films are "The Woman's Angle," "Angels One Five," "Broken Doll," and J. B. Priestley's "Good Companions."

Start of "Sunset at Morning," which is a Mayflower production, was delayed because negotiations for Van Heflin to star broke down. Marius Goring now has the part, and Swiss actress Maria Schell, who is in "The Magic Box" at Elstree, will probably be the feminine lead. Others in the cast are Barbara Mullen, John Bailey, Harold Lang, David Hurst and Oscar Quitak. Vaughan Dean will be production supervisor, Smedley Aston production manager and Ossie Morris lighting cameraman.

A love story set in a small occupied Polish village, the picture will feature some fine music, including excerpts from Mozart and Chopin's "Revolutionary." The well-known concert pianist, Schura Cherkassky, has flown over to record the music in collaboration with Louis Levy and Compton Bennett, the director.

Tribute to RAF

Due on the stages in about a month's time is "Angels One Five," a Templar production about Battle of Britain pilots. Several of the unit are ex-RAF, including the joint producers, John Gossage and and Derek Twist. George More O'Ferrall will direct, and the stars will be Michael Denison and Dulcie Gray with, possibly, Jack Hawkins. It is also expected that the recorded voice of Winston Churchill will be heard in this film.

"The Woman's Angle," scripted by Leslie Arliss and Mabbie Poole from the novel "Coffee for Three," will be produced by Walter C. Mycroft.

Arliss, who is also the director, has been on location in Bavaria and Greece with art director Terence Verity, production manager Gerry Mitchell and lighting cameraman Irwin Hillier. The stars are Edward Underdown, Cathy O'Donnell, French actress Claud Farrell and the American, Lois Maxwell.

"Broken Doll," which Louis Levy is to produce, is to be a large-scale musical, almost certainly in Technicolor. This story of musical comedy star Clarice Mayne, and her late husband, Jimmie Tate, the song-writer, is being scripted by Val Valentine, who worked with Levy on "I'll Be Your Sweetheart."

"The Good Companions," which may also be in Technicolor, is due later this year, and will be produced by Victor Skutezky.

ABPC's own history, "The Elstree Story," is now nearly completed. It features 125 top artists who have played at Elstree since the old BIP days. It has been made under the supervision of Gilbert Gunn. Among others who appear in it are casting director Robert Leonard and editor E. B. Jarvis, and Warwick Ward will be seen in episodes from his early films, as well as speaking part of the commentary.

Negotiations are going forward for the next Mario Zampi subject, which will be made in association with Michael Pertwee and Jack Davis.

That is the extent of the official news from ABPC, but I hear, also, that Marcel Hellman has more than one subject lined up as a result of his American visit, and Ivan Foxwell, at present in USA, is discussing a film to be called, "Twenty-four Hours in the Life of a Woman," with Monogram.

The stage work on "The Magic Box" is due for completion at the end of this week and there is then another two weeks of shooting on the lot and location before final completion.

Off to Spain

After months of negotiation Edward Dryhurst's Hallmark Productions has at last sprung into activity.

On Sunday a "forward patrol" left for Spain for the preliminaries in the making of a drama with the working title of "The Man in the Moon." The party consisted of the Americans, Mrs. Edward Dein, who, in addition to being joint authors of the story are director and associate producer respectively, and Eric Lepine Smith, of Hallmark, who is producer.

Shooting is due to start in about five weeks' time and the unit expects to be in Spain for approximately four months.

Monarch's Next

Work is now going forward on preliminary story treatment for "The Red Lamp," story about the fire brigade, which is scheduled as Monarch's next production. Lisa Daniely will star.

Director Thorold Dickinson behind the camera at the Bedford Theatre, Camden Town, where scenes were shot of the ballet specially designed for Ealing Studios' THE SECRET PEOPLE. The man apparently doing an "Atlas" act with the crane is dolley-operator, Ted Lockhart

MGM PLASTER-SHOP STRIKE

Dispute Over Plastics

ALL the plasterers in the shop at MGM Studios, Elstree, came out on unofficial strike last Wednesday as a result of a dispute over the transfer of work on certain plastic material to the pattern and model shop.

They objected to the company giving instructions for the change without consultation, and remained on strike in spite of instructions from NATKE headquarters that they should return to work. The company has reported the matter to the Ministry of Labour and has since removed the cause of the actual stoppage.

On Monday six labourers went back to work, leaving about 12 plasterers on strike.

Apart from its instruction to the unofficial members, the NATKE head office has taken no part in the dispute.

In Yorkshire

Daniel M. Angel's unit, making "Another Man's Poison," with stars Bette Davis and Gary Merrill, started ten days' location work on the Yorkshire moors on Monday.

Make-up Gives Way to "Facials" on Ealing's Stages

AND THE CAMERA DISPENSES WITH TRACKS

SEVERAL ideas that are seldom used simultaneously in one production were seen in operation by KINE Studio Correspondent Graham Clarke, at Ealing, where director Thorold Dickinson is making "The Secret People."

Two of the principal novelties are the almost complete elimination of make-up and of the use of tracks for the camera. Thorold, in the intervals between rehearsal of some intricate cast movements on a small interior, told me that his decision to dispense with make-up had produced excellent results.

"Artists come on the set on the morning without any make-up, and we then decide whether the particular scene or character needs any. So far, we have used practically none beyond a little lipstick, and the features, in the rushes, have a remarkable freshness and individuality. Our make-up man, Ernest Taylor, spends most of his time giving the cast face-treatment to keep their skins fresh."

The absence of make-up is partly made possible by the low-key lighting that is being used by lighting cameraman Gordon Dines. Gordon has other problems, as well. Most of the sets are small, with ceilings and, as Thorold frequently shoots from low angles in order to create atmosphere, Gordon has had to do without back lighting. To soften glare in the confined spaces, he is breaking down his light with "cut-out" screens. One set that was roofed all over, he lit by indirect means, using mirrors.

When they were shooting the ballet scenes in the Bedford Theatre, Camden Town, he had to light for three cameras simultaneously. He used normal arcs and two Mole-Richardson spots, concentrating on the main camera and compensating on the other two by stopping down.

The decision to dispense with tracks for the camera has put an added responsibility on dolley-operator Ted Lockhart. He told me it was the first time it had been done at Ealing, though he, himself, had done it once before.

Ply flooring is laid on all the sets to eliminate the hillocks of wear that are endemic to studios, and Ted maps out his course at rehearsal and then "follows the white line." In this way he has negotiated doors, chairs and tables, "and I haven't knocked anything over yet," he added.

"Beauty Queen" Found

Frank Launder has, at last found a suitable actress for the title-rôle in his "Beauty Queen," this ends six months' of search and testing.

The film is due to go on the floor at Shepperton either next Monday or the following week.

It will thus share the studio with Herbert Wilcox's "The Lady With a Lamp."

Carol Reed finishes "An Outcast of the Islands" tomorrow (Friday).

Title Wanted

News from Derrick de Marney that he is looking for a title for his next Concanen production.

It is scripted from the novel "Chorus of Echoes," by Elizabeth Trevor and the original choice of name, "The Long Night," had to be abandoned when it was found that RKO-Radio had used this four years ago. The story is about the public and private life of a plastic surgeon, and Derrick himself will star.

MANAGEMENT by The Manager

Don't be Disgruntled if the "Boss" Gets the Kudos

THERE is discontent among assistant manager.al grades because managers are getting the lion's share of exploitation competition prizes and all the other small privileges, such as invitations to local functions, which come the way of the head of the kinema.

Although I have done my utmost at all times to further the interests of assistants I am definitely of the opinion that the manager should, in fact, enjoy the lion's share of any plums going.

Except for the rare promotions to executive rank, management is a job for life, while that of the assistant is a transient one in which he is trained for management. He may have to do most of the physical work of running the kinema, but his manager shoulders the responsibility and takes the blame if a mistake is made by the assistant. It is one of the hard facts of life in every calling that the boss gets most of the credit, the lion's share of the perquisites, but that it is some compensation for the fact that he often takes his business worries home with him.

Assistants should remember this when they feel disgruntled. They must realise that the head office "rocket" about some slip up is the managers' headache, not theirs. Any extra work they put in will be to their advantage in the long run when they finally get control of a house.

If they cannot see that far ahead and are only concerned with immediate advantages to be gained from the job there is no reason why the industry or the manager should pamper them, especially where so many, after receiving valuable training, leave the industry for another trade.

Summary Justice

PROJECTIONISTS of the Odeon, Twickenham, are fined 1d. for a "rack," 5s. if they screen the wrong part, and 1d. for every piece of waste film they leave on the rewind-room floor.

I commend John Philcox for the zeal of his projection-room crew, but disagree with this imposition of fines, even at the request of the lads themselves.

In the first flush of enthusiasm there will be loyal compliance with the code, but what will happen in a month or two's time when there have been some changes in the crew?

Who finally decides the responsibility of a fault? Who, for example, pays the 2d. for a film break? The operator who rewound the film, the one who laced up or the fellow attending the machine?

The kitty will be shared out at Christmas, but what of the man who leaves or is transferred before then, or, worse still, gets fired because he twice put on the wrong part and subscribed 10s. to the pool? I am not quibbling, there may be satisfactory answers to these queries. I hope so, time alone will tell, no doubt.

Too Pushing

AN old and trusted manager complains of nagging by his young, bustling supervisor. This is the second complaint I have received about the same gentleman.

We must, of course, realise that supervisors are kept on their toes by head office, but managers are entitled to be treated as intelligent executives, with particular and expert knowledge of their own kinemas.

Practically all supervisors rise from the managerial ranks, and if they merit unanimous criticism from the men in the team they lead, then they are not competent to occupy such important positions, and the administrative heads of the firms concerned will not take long to find out their shortcomings.

I do not ask supervisors to keep on the right side of their subordinates for the managers' sake; I suggest they do so to ensure their own future as trade executives.

Discontented

A MANAGER, writing to thank me for my efforts to get him a new job, says: "It has been brought to my notice that my present employers are none too pleasant about my leaving them, and say that for some time I have shown great discontent." He adds: "If doing your job properly in accordance with licensing rules and regulations, furthering public relations, giving up one's own time off, and endangering one's health in the interest of your employers is showing discontent, then I am guilty."

Perhaps there are a few independent owners who might well contemplate the conditions under which their managers work in the light of this comment from an independent house manager. Most of these jobs are very happy ones, but my mail suggests that many managers are discontented, and as a result there is a lack of enthusiasm which is reflected in the box-office takings.

Serials

JAS. ROSS, of the Playhouse, Invergordon, believes that serials should be a regular feature. He has been running them regularly for almost a year and considers that the serial is now a high-spot in the programme.

He makes a plea for more intelligent serials as an aid to business, and believes that desperate death-defying chapter endings are unnecessary if the story is gripping, well told, and well acted. Perhaps interested renters would like to comment.

Bank Night

F. HADDOCK, of the New Empire, Marton, Blackpool, is a keen showman, but I'm not too happy about his latest idea of a special crazy night, which, no doubt, produced impressive results at the paybox.

A crazy night is the oldest form of one-night stunting, dating back to fairground days and fit-up booths, and Haddock followed the well-tried prescription of laughing records, muddled projection of a cartoon and a knobbly-knee competition as a modern interpretation of the ancient stage formula of holding up willing patrons to ridicule.

He also introduced the time-honoured lucky seats for nominated patrons stunt. This, in itself, is the beginning of a "bank night" ramp, and there is no end to the complications if he persists with the idea. Apart from the legality of the stunt, the theatre suffers in the end if these special nights become a regular feature.

Invalid Chairs

J. BENSON, of the Star, Bo'ness, Scotland, now reserves space for two invalid chairs at each performance. There is a great demand for reservations and the idea has won much good will in the town.

He also reserves, until the last moment certain seats suitable for people with broken or stiff legs. In this small intimate theatre of 720 seats Mr Benson is taking effective measures to enable him to compete with the bigger houses in the town. The benefits of services of this description extend far beyond the additional shillings taken at the paybox.

Jangling Coins

MISS HOLBROUGH, assistant manageress of the Palace, Erdington, points out that padded cash boxes have been used by sales girls in that theatre for more than three years.

The boxes are padded with seat stuffing and lined with velvet. She says that this definitely does stop the nuisance of jangling coins.

The Big Drum

G. LEOPOLD, manager of the Ritz, Market Harborough, has had steady Press publicity for a couple of months because of one unique feature of his public relations efforts.

He decided that it was high time the local band had uniforms worthy of the town and started a campaign to make this possible. The name of Leopold heads nearly every Press story, in which he is hailed as a town benefactor.

After the uniforms have been supplied, the Ritz, no doubt, will be associated with the town band. I know Mr. Leopold is too good a manager to have a brass band on his stage too often, but there will be occasions when the theatre will benefit by its presentation at the Ritz.

T. H. Macdermott, recently appointed ABC theatre sales manager, attends the London Region District Checkers' conference to launch a Spring Sales Drive. D. Tobin, London, NW; V. Barker, London, NE; J. Gearing, Kent and Sussex; Stanley C. Mills, regional controller; T. H. Macdermott; E. G. Monck, London, SE; D. Benjamin, London, SW

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

The Way to Reduce Cost of Aids

MY recent remarks about the help given by the renting house publicity departments have caused a considerable amount of discussion, and correspondence of a somewhat nebulous character.

A fair assessment of the conflicting views is that many of the exhibitors, particularly independents, consider that the renters charge too much for advertising accessories, while renters complain that exhibitors do not trouble to find out what sort of a publicity deal is available to the theatres for the films booked. It is deplorable that such divergent views exist, and the sooner both sides get together for a frank exchange of views, the better for all concerned.

The renter's publicity chief has to make his plans long before a film is trade shown, and must estimate the amount of publicity likely to be ordered for each item on a campaign book long before the exhibitor reaction to the film is known. Lithographic printing, especially, has to be ordered months before a delivery date.

Manufacturers, co-operating in tie-ups also expect some sort of guarantee about the number of situations likely to co-operate in a national scheme before they will embark on expensive sales promotion linking the film with a product that may be in short supply before release date.

Exhibitors would appreciate the problem better if they had an opportunity of seeing the vast stocks of redundant material in all publicity stores, dated and almost worthless, because the publicity chief was too optimistic about potential demand. Used or unused, that material is a charge against publicity. This has two effects on the exhibitor. It tends to put the price up because smaller orders will be placed for future films with an obvious increase in the price of each item. As everyone knows, the longer the run the cheaper the price. It also makes the renter's publicity chief cautious when ordering the manufacture of special displays to be lent free or hired out at a nominal cost.

A vicious circle of misunderstanding is bound to exist, so long as these exhibitors who are discontented grumble to one another only, and withhold publicity orders because they are not satisfied with the deal they think they are likely to get. I am sure that every personal representation on the publicity problem will have satisfactory results, but I know there are many small exhibitors who will not trouble to go to the fountain-head, preferring to do without, and go on with their grumbling. Committees of inquiry have been set up in the trade about less important matters. A way must be found by which both parties will clearly understand the difficulties of the other, and the buyers will know more about what help is offered by the renter.

MAN of the MONTH

Winner of the Company of Showmen's £5 award for March is F. W. Haddock, manager of the New Empire, Marton, Blackpool. His campaigns are imaginative but inexpensive and improve with each successive month. They are ideally suited for the subsequent-run family hall which he manages. He has also built up an excellent relationship with the Press.

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

HERE is a new idea in publicity which appears to be a jolly good gamble. R. Gordon had "The Mudlark" booked to the Odeon, Sketty, Swansea, so he organised a ballot in which Swansea residents were asked to nominate the film they would like to have as their own Command Performance film. Gordon's luck held, and "The Mudlark" won by several lengths. I don't know what would have happened if one of the other contenders, such as "Quiet Weekend" or "Woman in Question," had secured the majority of the votes.

The editors of two local papers came in on the scheme, and no fewer than three loudspeaker vans toured the borough distributing voting forms, 10,000 of which were issued. Forms also appeared in the *Herald of Wales* and the *South Wales Evening Post*. The cost of these was borne by 14 traders, who bought space on the back. Soon, now, managers will be able to declare a dividend on sold space in theatre advertising media, apart from screen and programme rights.

Gordon arranged a gala "first night" performance, and I am informed that at the reception held afterwards a professional bartender was in attendance, which either means that there were better drinks or a more economical use of alcohol. Mr. Gordon does not state the reason.

This was a subsequent-run, three-day booking, and the campaign produced amazing results in the shape of co-operation and Press support. Each of the two important South Wales papers ran four-column pictures, as well as other editorial coverage.

Mr. Gordon, not so long assistant manager of this theatre, is a welcome recruit to the ranks of showmen, with plenty of fresh ideas; we'll hear a lot more of him before long, I am sure.

Omnibus Advertising

SOME weeks ago, C. Rose, manager of the Majestic, Staines, reminded me that he was once my assistant, and I now examine his campaigns with more than customary severity, but I must confess that the publicity evolved for his big picture parade is excellent.

Highlight of the campaign was the release of hundreds of balloons from the theatre canopy, with the Press in attendance. The *Staines News*, under a two-column picture of the event, gives full details of the 10 weeks' programmes.

Rose is one of these managers who, wrongly, I think, offer prizes for the return of the balloons to the theatre. Let the finders keep the balloons, and, with a bit of luck, the kids will play with them for several days, thus extending the duration of the publicity for the theatre.

Sticking to his balloon motif, Rose fly-posted cut-out paper balloons announcing his series of big pictures and containing the trade's "Let's Go to the Pictures" slogan. Another good slogan was: "The balloon goes up for The Big Picture Parade."

The Champion Disagrees

CHAMPION showman, Francis Minde, of the Gaumont, Eltham, challenges my suggestion that a six-week teaser campaign on an away-from-theatre 16-sheet poster site would be good publicity. From an expert like Minde such criticism must not be treated lightly.

He thinks that it is a waste of good advertising space to use up a 16-sheet site through six weeks in order to sell one film. He has almost convinced me that I am wrong, except that he rather weakens his case by talking of a 16-sheet site which he has secured free of cost, which would not make the experiment a very expensive one in respect of the Gaumont, Eltham. I am still interested to hear the views of other colleagues.

Anniversary Celebration

ANNIVERSARY celebrations are fashionable these days. Although the Odeon, Reading, was not due to have one, A. Wheeler, then assistant manager of that theatre, made capital of the fact that "Pool of London" was completed at Ealing Studios at the time of the 21st anniversary of the opening of the studios. Wheeler had a birthday cake presented by a local baker, and offering felicitations to Ealing, and a 5-ft. key "for the door to good entertainment." Most important of all, this birthday promotion gave the management an excuse to mention the long line of Ealing productions, all of which have been successful.

To emphasise the London background of the film, Wheeler sent out a Pearly King and Queen with a decorated barrow. The "pearlies" were members of the uniformed theatre staff, and, from the picture, seem to have thoroughly enjoyed the escapade.

On top of all this the management succeeded in organising half a dozen window displays, including one with birthday cards as a tribute to Ealing Studios. The birthday slant can still be used by managers with "Pool of London" booked, and is an excellent excuse to widen the publicity scope for this picture.

Bigger than Ever

THE biggest campaign ever undertaken by William McLarty, of the Ritz, Cambuslang, Scotland, was for "Stage Fright," in which he promoted a newspaper contest, with a wireless set as first prize.

The co-operating trader paid for a series of teaser advertisements in the local Press, as well as putting up the first prize. Other traders contributed a free permanent wave as second prize and four bottles of Four Seasons squash as third.

I observe that in one issue of the local paper a whole page is devoted to the contest. In all, this manager obtained 137 in. of space, which is a pretty good effort for a picture with a three-day run.

A lady swimming champion presented the prizes, although I am a bit hazy about her association with "Stage Fright."

Farewell Campaign

DOUGLAS EWIN'S swan song at the Regal, Torquay, prior to taking over the management of the Lyric, Wellingborough, was a very good effort for "Mr. Drake's Duck."

He organised 12 shop-window displays, each one planned

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

A. E. DAWSON, Odeon, Bondgate, Darlington.
F. C. S. ROBERTS, Theatre Royal, Fishergate, Preston.
R. G. STEPHENSON, A/M, Whiteladies, Bristol.
A. J. TWIGG, Kingsway, Hadleigh, Essex.

according to the commodity offered and related to the film title or story in one way or another.

From the Safety First committee he obtained a bunch of posters showing a duck with brood crossing the road; these were slipped with theatre and film credits. All the babies born in Torquay hospital during playweek were presented with a toy duck, which should just be about right for them when the film is reissued, but, meanwhile, the gesture received a good Press, including a picture of one of the lucky young men, *avec* duck.

Seven Mr. Drakes and their wives had dinner in the theatre café on opening night, with roast duck as the main dish. The Press made good use of this story as well.

Our Policy

J. BATTY, manager of the Tivoli, Blackpool, and an adept showman, complains that one of his campaigns received "nothing more" than a mention. I thought I had made it perfectly clear to all readers that a "mention" ranks equally with a more detailed report in the judging for the KINE. Company of Showmen's awards.

All campaigns received are scrutinised and are marked for a mention or rejection. From those accepted we select items likely to interest brother managers, especially new schemes, unique types of displays and economical ways of producing publicity. These are published in fuller detail so that all readers may benefit. Sometimes we consider it necessary to criticise, in friendly fashion, an idea or campaign. This policy, in our opinion, is preferable to giving space to a tabulation of window displays, a list of newspaper editorial mentions and a schedule of billing for any one campaign, even although that effort may be the best of the week.

In the campaign about which Mr. Batty complains he obtained considerable editorial publicity in the *Lancashire Evening Gazette*, a major accomplishment and one of which the manager has every reason to be proud, but a reprint of it in Showmanship would be of little interest to readers in Cardiff or Glasgow. But Mr. Batty can rest assured that his report is marked for the special attention of the judges of the KINE. championship contest.

Varied Coverage

INTRODUCING his campaign for "I'll Get By," that expert showman, T. B. Wilkins, Gaumont, Manchester, says: "I had the advantage of seeing this film during its trade show presentation." Exhibitors should realise that it is good business to let their managers go to trade shows, in or out of business hours, for first-hand knowledge of the film adds pounds to the value of a campaign.

Wilkins ran two major competitions during the preceding week, one to find a couple of attractive sisters, the other to discover Manchester's most perfect recording voice. The latter competition was enthusiastically sponsored by Lewis's Store.

The *South Manchester Weekly* ran a third competition for the Gaumont and "I'll Get By." Readers were asked to write a paragraph incorporating song titles from the film.

Shop-window displays were not overlooked, and additional coverage by renter's quads was arranged on key sites. Mr. Wilkins says that he attaches considerable importance to additional and varied poster coverage.

Renters tell me that there is a very poor demand for quads, especially in the smaller situations, and I don't know why. Surely there is no more economical form of away-from-theatre publicity than the artistic posters obtainable from the renters for all major productions.

Shining Example

FROM E. Meadows, Odeon, Whalley Range, comes a neat, practical idea for a street stunt for the "Frenchie" and "Katie Did It" programme.

He sent out a bootblack to different districts on each of five days, inviting the public to "Polish up for 'Katie' and 'Frenchie' at the Odeon." The service was entirely free to the public, and involved the voluntary sandwichman in little extra work; it was a labour of love for a member of the uniformed staff.

Not being a racing man I wouldn't know anything about a horse called Frenchy, but Mr. Meadows used a win by it as an excuse to get his "Frenchie" publicity into the local newsagents window. Each of the other items in this simple campaign go a little bit further than just putting out advertising, as a sincere effort has been made to turn each item, whether window display, or street parade, into a talking point.

Miniature Campaign

BY "super" standards this is a very ordinary campaign, but as an example of a small kinema's arrangements to sell a fifth-run film, it should be of great interest to managers of other small halls. One might go further and ask the grade "A" managers to consider it carefully in comparison with the ambitious schemes they can inaugurate on their big budgets.

It is submitted by B. Stead, of the 852-seater Palladium, King's Cross, Halifax, and is for "The Dancing Years." Well in advance of playdate he plugged the music on the non-sync., with a small display of renter's publicity adjacent to the paybox.

He also arranged for a congratulatory telegram to be sent by Patricia Dainton, which formed the centre-piece of another inexpensive display.

Nearer playdate he carefully sited half a dozen of the renter's quads, two of them on a trader's van, while Pat Dainton's frock went on display in a gown shop window. He also passed on an orchestration of music from the film to the conductor of the orchestra at the annual Licensed Victuallers' dance, who gave the film a good plug over the PA system as well as running one of the numbers as a spot waltz.

He promoted a half-page composite ad, the first for 13 years, in the local

Continued on page 34

FOLLOW THE ★ Selected Campaigns *for*

ONE of the best of the many campaigns so far received in connection with this 20th Century-Fox starred showmanship film comes from **Harold Shampan,** manager of the **Blue Hall, Islington,** who found a legitimate reason to persuade the local Safety First Committee to sponsor a slogans competition in connection with the film. Twelve safety first slogans, each starting with alphabetical letters A to L, were given, and competitors were asked to indicate what the 13th letter M stands for.

Substantial prizes were offered, including an ottoman stool and cash vouchers.

Ninety-seven entries were received by the local Safety First officer, and I shall be most interested to know the winning slogan, which should not exceed ten words. I wonder how many of the competitors will give "The Thirteenth Letter" as the 13th slogan commencing with "M."

The cashier and an usherette carried an oversize letter to the nearest pillar-box each day prior to the opening of the theatre. It was addressed, "'The 13th Letter' to be posted to The Blue Hall, Islington."

The fact that the 13th letter is "M" got two full windows in a local outfitter's named Maxwell.

Few of us ever believed that it would be possible to persuade Road Safety authorities to tie-up with this film, and now the Blue Hall shows the way we don't doubt that it will inspire many other managers to do likewise.

The North London Press carried an illustrated front-page article on the competition.

* * *

J. **KAYE,** manager of the **Prince of Wales, Harrow Road,** ran a modified treasure hunt in conjunction with 12 local shops. The end of the trail was in the entrance vestibule, where prizes were given to the first 12 who successfully followed up the clues. This idea was thought out by the assistant manager, H. Freeman.

* * *

G. **BAKER,** manager of the **Gaumont, Dagenham,** cashed in on a request from the director of the Dagenham Girl Pipers to have pictures of the band taken at the theatre. As the crowd assembled to watch the girls arrive in full uniform the Gaumont staff unloaded an empty film case from a borrowed truck heavily labelled "The 13th Letter," as was the film case which remained on the steps all day.

* * *

THE outstanding display in a comprehensive campaign by **A. Stobie,** manager of the **Gaumont, Chadwell Heath,** was one in a furniture store, where a 4 ft. x 3 ft. display board was linked with ribbons to 13 articles. The poster read, "The Lucky 13 for those who buy them." Another poster read, "You'll be Unlucky if you miss the Gaumont Programme this week."

His vestibule display was augmented with a table on which stood a quill pen in an inkstand and 13 envelopes—just enough to intrigue the inquisitive onlookers.

* * *

C. **SMITH,** of the **Regent, Brighton,** who had a huge addressed letter on the theatre front, complete with replica 2½d. stamp, post mark and monogram M. The address was formed from title and star names. Unfortunately, a Brighton gale took a hand and delivered it in the roadway half a week ahead of playdate.

The blotter throwaways were delivered in laundry parcels, and ink, pens and stationery were used with advantage in windows and theatre displays.

* * *

THE **Regent, Portsmouth,** went all out on the blotter throwaways, which were distributed through book shops and libraries. Mr. Steele, of 20th Century-Fox, co-operated with house manager **H. Davies** in planning this modest campaign.

I am awaiting a star campaign with the fire of inspired showmanship in it for our starred pictures; there are blanks so far, even although some good practical efforts have come along.

ANOTHER TWO FOR YOU TO FOLLOW

The Associated British-Pathé starred showmanship film for February, "Bomba on Panther Island," went out on general release on March 26, while RKO-Radio's "Our Very Own," starred showmanship film for February, went out on the Odeon circuit this week. Campaigns for these two films are now in full swing and will be recorded in subsequent issues.

The Festival of Britain

- - - - will provide the discerning Showman with many and varied opportunities for exploitation . . . and none but the best is good enough to be linked with this important and historical occasion. Entrust these specialised requirements to a firm of repute . . . who understand show business

Gordon's Publicity Ltd.

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SCENIC MURALS · DISPLAY UNITS

GAC GORDON'S ASSOCIATED COMPANIES

TOP SELECTIONS

Continued from page 33

paper. He has high praise for Pathé's exploiteer, Alec Reid and for the generous help that firm gave him with advertising accessories.

My heartiest congratulations go to this manager for producing such a comprehensive campaign with the limited means at his disposal, and a pat on the back for Pathé for inspiring such enthusiasm.

Piper of Tobruk

THE famous Piper of Tobruk turned out in all his kilted glory to help George Newman in his campaign for "Lilli Marlene" at the Cinerama, Perth. Pipe-Major Roy appeared at the theatre with the pipe band of the 6/7th Black Watch. It was by way of being a recruiting exercise, and there was whole-hearted co-operation from the commanding officer of the Black Watch.

On the Monday evening a party of troops headed by the drum and pipe band and followed by a couple of armoured vehicles with the words "Lilli Marlene" chalked on the sides marched through the town to the kinema. The band appeared on the stage each evening, and a pipe band on a Scottish stage is *some* attraction, whatever the Sassenachs might think about its entertainment value.

In the lounge were displayed priceless Black Watch trophies going back for more than 200 years, to the time when the famous regiment was known as the 43rd Highland Regiment. Naturally, this was meat and drink for the Perthshire Press.

It would be an anti-climax to describe the sheet-music tie-ups and shop-window displays, but these played their part in building up interest in the film.

Press Build-up

THE *Edinburgh Evening Dispatch* is a very important and widely circulated Scottish daily. It was, therefore, a good piece of liaison work on the part of J. Brown, manager of the New Victoria, Edinburgh, when he persuaded the editor to sponsor a Faith Domergue competition in connection with "Where Danger Lives." This competition involved the publication of six glamour studies of the star in one edition, and portrait studies in each of another three. Altogether, the scheme secured 151 inches of editorial publicity, of which 45 inches appeared on the front page.

This is a big build-up for a lesser known star, and Mr. Brown's observation that the competition stimulated business for the film, as film fans were really anxious to see this comparative newcomer. He adds that they were not disappointed when they saw the film.

Perhaps we spend too much time and labour publicising those who are already universally known, and neglect the potential drawing-power of the others. I attach much importance to Mr. Brown's view about the business recorded.

Safety First Tie-up

T. RICHARDS, of the Old Kent Road Regal, was able to carry out a useful campaign for "Murder Without Crime" through the willingness of the Road Safety Committee to link their publicity with that for the film, and the generosity of several traders.

He organised a contest in which £10 worth of prizes were offered for the best accounts of road accidents in which, apart from lack of consideration, no one was to blame.

He obtained, free, 4,000 attractive 8vo folder entry forms on which theatre and film material occupied the major proportion of the available space. This tie-up secured 30 inches of editorial publicity in three local newspapers.

Novelty Campaign

J. S. SACKIER'S campaign for "The Long Dark Hall" at the Odeon, Brighton, was full of attractive novelties. Some 1,000 new halfpennies, each enclosed in a transparent envelope, were distributed in dance halls, football grounds, and at busy bus stops. The tie-up was not particularly strong, but it is certain that the throwaway would be taken home.

Next item of interest was a competition run in a Brighton paper, in which readers were asked to identify four of Brighton's "Dark Halls." That excellent idea could be used in any area where the manager can get the support of the local paper. Last, and certainly not least, Sam got a comic conjuror, appearing at a local theatre, to wind-up his act by producing a card reading, "There's a good show at the Odeon all this week."

A hydrogen-filled balloon plus a little imagination makes David Williams' street parade for THE FAT MAN (GFD) at the Gaumont, New Cross. The car was met at Deptford by "The fat boy of Peckham," a much-publicised local character

The Mayor Sings

E. HURRY, manager of the Regal, Edmonton, produced the perfect conditions for a mayoral appearance during that theatre's birthday week celebrations. He persuaded the Mayor, who happens to be a woman, to sing a couple of songs accompanied by star organist Jesse Yates.

The appearance was even more valuable because Edmonton's Mayor had recently sung one of the songs in a BBC broadcast, for which she received national Press mention.

On another evening, Barbara Murray came along, and John Blyth did the honours on the Saturday night as well as on the Tuesday.

Ernie's own birthday fell on that week, so he was able to have an extended birthday party, which was all to the good in his public relations effort. Of especial interest is the fact that Hurry was chief projectionist at the Regal when it opened in 1934.

Artistic Safety Poster

A CHARMING poster was designed by G. Johns, manager of the Princess, Dagenham, in conjunction with the Road Safety Committee to advertise "Murder Without Crime."

It is headed by a picture block of Dennis Price, who asks: "Do you commit 'Murder Without Crime' by using the roads carelessly?" These were installed at 75 crossings throughout the borough.

Chair Explains

DAVID WILLIAMS, formerly of the Blue Hall, Islington, and now managing the larger Gaumont at New Cross, continues to merit the reputation of being one of the brightest of our younger showmen.

I like his publicity, because it is invariably effortless, getting a maximum amount of advertising from a minimum of endeavour.

For "The Dark Man," a 20-ft. cut-out dominated the theatre front, and in front of the main entrance he placed a smart kinema seat on a square of carpet. It was labelled "Who'd be a kinema seat with 'The Dark Man' on the screen?" Around were cigarette ends, empty chocolate boxes, drink cartons and other debris, each item of which bore an appropriate phrase such as "Pity my poor arms; talk about gripping," or "I did my best to keep him cool."

The house manager, Mr. Roche, prepared the away-from-theatre shop tie-ups.

Hot Stuff

GEORGE MURRAY hit upon a novel advertisement for "White Heat" and the theatre. In the entrance of the Regal, Armadale, he set up a modern Mirror arc lamp alongside a 30-year-old vertical arc lamp, with cards stating the different amperages used then and today. There was the obvious tie-up with the title "White Heat."

It gave him an excuse to put on exhibition a specimen of the theatre seats, with an explanation that the standards had been cast in "white heat," and which would enable the patrons to enjoy in comfort the film "White Heat."

This would have been an ideal display for a shop window away from the theatre.

Chief Constable Co-operates

F. W. MILES, assistant manager of the Broadway, Southampton, persuaded the Chief Constable to co-operate in his campaign for "Kiss Tomorrow Goodbye."

Highlight of the campaign was a small exhibition, the star attraction of which was a complete counterfeiter's outfit. I like the slogan he used. It read: "The Counterfeiter, 10 years, he kissed 3,652 tomorrows goodbye."

New Approach

R. FRAY, manager of the Regent, Hinckley, introduced an odd twist into his campaign for "Roaring Twenties"—one that I think will produce results at the box-office.

His line was that for those under the age of 30 the "Roaring Twenties" opens up a new and interesting resumé of life as it was just immediately before they were born.

It is an interesting idea to make an appeal to young people, and one that I think would register in quite a few cases.

The Showman

1898 SP SCREEN PUBLICITY 1951

You can rely implicitly on Presburys to handle your screen Advertising Rights for Films (Monochrome or coloured) and Slides and you are assured of a consistently high standard of production and service in the interests both of Exhibitors and Advertisers.

Maximum Rentals for Minimum Showing Time

PRESBURYS

S. PRESBURY & CO. LTD., GLOUCESTER HOUSE, 19, CHARING CROSS ROAD, LONDON, W.C.2. Whitehall 3601*

"Member of the Association of Specialised Film Producers"

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Elusive Pimpernel: Miss E. Hodgson, A/M, Ritz, Warrington; A. Griffith, Carlton, Nottingham; D. Woodall, A/M, Majestic, King's Lynn; M. Ward, Ritz, Wokingham; E. Reed, A/M, Regal, Abingdon; B. Stringer, Victoria, Portsmouth.

A Family Affair—C.O.I.: G. Leggatt, Playhouse, Montrose.

The Flame and the Arrow: N. Matthews, Ritz, Leyton; G. Sweeting, Dominion, Southall; S. Springfield, Palace, Eltham; S. Hudson, A/M, Capitol, Hanley; F. Dann, A/M, Regal, Walton-on-Thames; G. Johns, Princess, Dagenham; J. Murphy, Granby, Reading; A. Owen, Majestic, Mitcham; D. Vaughan Williams, A/M, Savoy, Birkenhead; R. Matthews, Regal, Camberwell; E. Owen, Regal, Purley; R. Gable, Regal, Old Kent Road; G. Irving, R/M, Regal, Salisbury; W. Twigden, Palladium, Brixton; E. Coxall, Capitol, Barking.

Walk Softly, Stranger—The Secret Fury: L. Keene Odeon, Reading; W. Cowlard, R/M, Regal, Twickenham; H. Dawson, Odeon, Darlington; B. Symmons, Odeon, Harrogate; C. Miller, Odeon, Stockton-on-Tees; W. Smith, Odeon, Halifax.

The Franchise Affair: G. Dilley, Ritz, Edgware; V. Coombe, Savoy, Exeter; E. Forgham, Lonsdale, Carlisle; N. Cox, T/M, Regal, Halifax; F. Spencer, Regal, Wembley; F. Dann, A/M, Regal, Walton-on-Thames; L. Lamm, Regal, Harrow Road; F. Barton, Rex, Leytonstone; G. Boddy, Regent, Gt. Yarmouth; A. Long, Broadway, Hammersmith; A. Tate-Lovery, A/M, Princess, Dagenham.

Colt .45: D. Smith, Playhouse, Dewsbury; N. Maltby, Regal, Wakefield.

Pandora and the Flying Dutchman: R. Mayo, Odeon, Horsham; D. McGregor, New P.H., Edinburgh; J. Philcox, Odeon, Twickenham; L. Barry, Savoy, Lincoln; A. Hughes, Odeon, Coventry; J. Potter, Odeon, Leicester; R. Pickworth, A/M, Odeon, Dagenham; C. Wills, Odeon, Woolwich; J. Bee, Odeon, Worcester; W. Guest, Marlborough, Holloway; J. Brownee, Odeon, Yeovil; R. Felton, Odeon, Wolverhampton.

I Shall Return: K. Edmondson, Gaumont, Chester; A. Davids, Gaumont, Worcester; C. Scott, Gaumont, Exeter; F. Hawkins, Gaumont, Nottingham; R. Downes, Gaumont, Birkenhead; H. Wilson, City, Carlisle.

Café Metropole: G. Barry, Coliseum, Walton, Liverpool.

The Mudlark: S. Murdoch, Corona, Liverpool; S. Russell, Grand, Bournemouth; L. Holman, Ritz Hereford; J. Dye, Empire, Dundee; R. Baker, Gaumont, Hanley.

No Way Out: J. Snell, Cosmo, Gorton, Manchester; D. de Meza, A/M, Empress, Urmston.

Union Station — Tripoli: T. Smith, Pavilion, Motherwell; H. Shatwell, Gaumont, Grimsby; W. Donkin, Gaumont, Hamilton; R. Honeyman, Regent, Edinburgh.

I'll Get By—The Man Who Cheated Himself: E. Willmott, Scala, Leeds; J. Kay, Gaumont, Southport; J. Pleasants, Palace, Chatham; H. Bedford, Gaumont, Derby; C. Watts, Gaumont, Birmingham; E. Mitchell, Majestic, Leeds; T. Phillips, Gaumont, Luton; M. Trezise, Gaumont, Yeovil.

Harvey: J. Bee, Odeon, Worcester; E. Tucker, Odeon, Spalding; D. McGregor, New P.H., Edinburgh; N. Lockyer, Odeon, High Wycombe; C. Rose, Majestic Staines; A. Hughes, Odeon, Coventry; P. Bland, Odeon, Chichester; E. Lawler, Ritz, Chatham; J. Green, West End, Birmingham; C. Tappy, Odeon, Salisbury; L. Tulley, Academy, Brighton.

The Woman in Question: G. Meager, Tatler, Nuneaton.

Sands of Iwo Jima: T. Good, Picture House, Dennistoun, Glasgow; D. Cotton, Rex, Hull.

The Miniver Story: R. Parrott, Tower, New Briggate, Leeds.

The Damned Don't Cry: J. James, A/M, Regal, Trowbridge; L. Lovell, Regal, Kirkcaldy.

To Please a Lady—Counterspy Meets Scotland Yard: W. Donkin, Gaumont, Hamilton; J. Brundle, A/M, Gaumont, Southend; M. Bayliss, Odeon, Golders Green.

Caged: J. Gallacher, Playhouse, Galashiels; H. George, A/M, Regal, Greenock; J. McKenzie, Regal, Hamilton; Miss A. Fraser, A/M, Regal, Coatbridge.

My Blue Heaven: J. Gallacher, Playhouse, Galashiels; H. Bolton, A/M, Central, Maidstone; J. Scardifield, Odeon, Deal.

Branded: C. Wills, Odeon, Woolwich; A. Carpenter, Gaumont, Barnstaple; R. Pickworth, A/M, Odeon, Dagenham; E. Hainge, Odeon, Birmingham; C. Stead, Odeon, N. Finchley.

Pool of London: H. Davies, Regent, Portsmouth.

Bomba and the Lost Volcano: E. Sinnett, Ritz, Erith.

Frenchie—Katie Did It: G. Newman, Cinerama, Perth.

Take the Stage—The Gorbals Story: A. Roy, Pavilion, Wick, Caithness.

Rocketship X-M: J. Gold, A/M, Rex, Motherwell.

Theatre Prestige: G. Leopold, Ritz, Market Harborough.

Arsenic and Old Lace: T. Moran, Victory, Walton.

Mr. Drake's Duck: L. Allen, Rivoli, Southend.

Mystery Submarine — Desert Hawk: H. Malpas, A/M, Gaumont, Chester.

Theatre Publicity: G. Newman, Cinerama, Perth; F. Thurman, Grand, Nottingham; D. Rogers, Palace, Malton, Yorkshire; M. Saxton, Odeon, Farncombe; R. Clark, Gaumont, Redditch; L. Spurgin, Palladium, Hockley, Birmingham; F. Gilliver, Hippodrome; Ripley, Derby; P. Cargill, A/M, Gaumont, Falkirk; E. Trumper, Plaza, Maidenhead; B. Evans, Odeon, Mortlake, W. Watson, Regal, Edinburgh; F. Smith, Regal Bicester; R. Lucas, Gaumont, Taunton; N. Briggs, Lyric, Wellingborough; K. Rowland, Odeon, Weston-super-Mare; H. Hargreaves, Regal, Lichfield, Staffs; E. Buckle, Casino, Rusholme; J. Pound, Lido, Golders Green Road; S. Robinson, Odeon, Torquay; C. Scott, Gaumont, Exeter; M. Ward, Ritz, Wokingham; G. Burton, A/M, Empress, Tuebrook; V. Coombe, Savoy, Exeter; R. Pearce, A/M, Weston-super-Mare; J. Smith, Capitol, Forest Hill; A. Collings, Ritz, Bournemouth; A. Cooper, Kingsway, Levenshulme, Manchester; J. Crompton, A/M, Empire, Aldershot; R. Fielder, Oak, Selly Oak, Birmingham.

The Jolson Story: C. Brodie, Regal, Barrow-in-Furness; J. Murphy, Granby, Reading.

Public Relations: H. Sloan, Odeon, Bury; G. Apps, Regal, Gravesend; G. Lockyer, Odeon, Stafford; R. Simcox, Ritz, Bradford; L. Mitchell, Princess, Barnsley; F. Minde, Gaumont, Eltham; A. Long, Broadway, Hammersmith; G. Leopold, Ritz, Market Harborough; W. Abbott, Plaza, Guildford; R. Kinniburgh, Regal, Coatbridge; D. Jones, Odeon, Bognor Regis; R. Taylor, Astoria, Old Kent Road.

Harriet Craig—Between Midnight and Dawn: S. Murdoch, Corona, Liverpool.

The Breaking Point—The Lady Takes a Sailor: E. Pierrepont, A/M, Ritz, Richmond; G. Sweeting, Dominion, Southall; C. Crisp, Ritz, Barrow-in-Furness; K. Bradley, A/M, Rex, Leytonstone; E. Anthony, Dominion, Harrow.

Murder, Without Crime: G. Irving, R/M, Regal, Salisbury; A. Owen, Majestic, Mitcham; G. Williams, Regent, Chatham; Fordham Ellis, Forum, Ealing; S. Sale, Granada, Dover; L. Malburn, Grand, Falmouth; L. Barber, Prince of Wales, Lewisham; G. Williams, Regent, Chatham.

The Dark Man: E. Trumper, Plaza, Maidenhead, Berks.

Into the Blue: A. Hughes, Odeon, Coventry; R. McIvor, Odeon, Ashford; H. Walshaw, Odeon, Plymouth; R. Felton, Odeon, Wolverhampton; R. Wilmot, Odeon, Newcastle-on-Tyne.

All About Eve: D. Daniell, Odeon, Ramsgate; H. Pearce, Odeon, Boston, Lincs; G. Leopold, Ritz, Market Harborough.

Personal Appearance: G. Lockyer, Odeon, Stafford; G. Bernard, Carlton, Norwich.

Mr. Music: G. Leggatt, Playhouse, Montrose.

The Long Dark Hall: C. Clark, A/M, Odeon, Southend; P. Bland, Odeon, Chichester.

I'll Get You for This: H. Shampan, Blue Hall, Islington.

Newsreel Publicity: G. Lockyer, Odeon, Stafford; W. D. Colson, A/M, Broadway, Ealing.

Lilli Marlene—The Underworld Story: A. Cooper, Kingsway, Levenshulme, Manchester; C. Scott, Gaumont, Exeter; J. Gallacher, Playhouse, Galashiels.

Three Secrets: E. Sinnett, Ritz, Erith; M. Melrose, A/M, Savoy, Exeter.

A Walk in the Sun: D. May, Bristol, Birmingham.

Four Days' Leave: E. Ledger, Elite, Nottingham; F. Gatt, A/M, Trafford P.H., Manchester.

Portrait of Clare: W. Dodds, County, Warwick; J. MacKenzie, A/M, Regal, Hamilton; R. Holyoak, A/M, Plaza, Govan.

Blackmailed—Under the Gun: G. Apps, Regal, Gravesend; H. Walshaw, Odeon, Plymouth.

Odette: J. Stewart, Picture Palace, Parkhead; S. McAree, Gainsborough, Bootle; L. Lovell, Regal, Kirkcaldy; T. McPherson, Playhouse, Innerleithen.

Destination Moon: M. Castledine, Majestic, Retford.

All Quiet on the Western Front: W. Abbott, Plaza, Guildford.

The Vatican: J. James, A/M, Regal, Trowbridge; J. Solkhon, Regal, Gt. Yarmouth; H. Keightley, Forum, Newbury.

Let's Go to the Pictures: W. Watson, Odeon, Bilston, Staffs; R. Matthews, A/M, Regal, Camberwell.

The Renters Help YOU

A CARTOON character, "Shaun, the Leprechaun," will figure prominently in the publicity for the Associated British film, "Talk of a Million," and I can say that it embodies the whole spirit of the whimsical Jack Warner Irish comedy, because I have had the opportunity of reading the shooting script.

To producer Alex Boyd goes the credit for conceiving the idea that this traditional Irish character is an ideal medium through which the spirit of the film may be conveyed to the public. David Langdon, the cartoonist, has drawn the little man in a dozen or more characteristic attitudes delivering bits of Irish (and showmen's) wisdom. His efforts are being directed to film credits, captions and slogans.

"Shaun" toys and other products will soon be marketed, and the character will introduce the credit titles to the film.

Three of the most artistic and striking double-crowns I have even seen have been produced by Warner Brothers for "Captain Horatio Hornblower, RN."

The balance of each poster is perfect. Each one is headed by a different explanatory word: "romance," "spectacle" and "adventure," with appropriate illustrations in full colour.

The only additional copy is a small caption on each and the title on a ribbon design across the bottom. Warner is to be congratulated for the complete elimination of all credit titles and superfluous matter. There has been some criticism of film posters recently, so we welcome this contribution furthering the prestige of film advertising.

British Lion is urging managers to go after the Amateur Dramatic Societies when they prepare their campaigns for "Flesh and Blood." The film, of course, is based on James Bridie's famous play, "The Sleeping Clergyman," and most of the societies will have staged the play at one time or another.

Special facilities are available for Scottish theatres playing the film, although some of these, such as a tartan and plaid tie-up, will be equally popular south of the border.

H

"KINE."-MGM £500 CONTEST

Edinburgh Presentation Brings in the Speedway Fans

R. G. HONEYMAN arranged a stage presentation in his campaign for "To Please a Lady" at the Regent, Abbeymount, Edinburgh.

Speedway is very popular in Edinburgh, and Honeyman arranged for international speedway stars Clem Mitchell and Dick Campbell to make a personal appearance and give their views of car racing as opposed to motorcycle speedway racing. This brought considerable numbers of speedway fans along to the Regent.

Honeyman then proceeded to pick out different ladies in the audience and ask them to name the qualities in a man that should "Please a Lady."

To round off the intermission, tunes from the film were played by Tommy White and his Band.

A tie-up with the Co-operative Society resulted in some useful window displays. Honeyman also took advantage of the national tie-up with Reckitt's bath cubes and secured six window displays.

Feminine Appeal

THE WOMEN'S angle was well exploited by assistant manager R. G. Stephenson in his campaign for "The Miniver Story," at the Whiteladies, Bristol.

A contest was run by the *Bristol Evening World*, which asked women readers to send in "short-notice" menus which might be needed as was the case in "The Miniver Story." Personally autographed photographs of Walter Pidgeon and a ticket for two was the prize for the five best menus.

A children's painting competition was also run by the *Evening World*.

Stephenson made good use of the Zenobia Perfume tie-up with an attractive display in the foyer and the main Bristol chemists. The theatre was sprayed with perfume in conjunction with the special screen slide and "The Queen of Perfume" contest.

Gifts for Brides

L. LOVELL, of the Regal, Kirkcaldy, hit upon a novel angle for "Father of the Bride," which did not involve the theatre in any expense.

Lovell arranged with the leading photographers and florists in the town to present gifts to any bride in the town whose name, either before or after marriage, was Taylor. The photographers offered to take a portrait of any bride fulfilling the qualification, while the florists offered to supply the brides' bouquets of flowers.

The local newspaper gave this scheme publicity through a feature article and it was further advertised through the medium of slides. The traders co-operated with full window displays, using cut-outs, art cards and tie-up cards.

Lovell also had a magificent window display at the leading fashion house in the town. This display featured wedding gowns and a life-size "blow-up" of Elizabeth Taylor as the bride.

Newspaper Sponsors Show

F. J. BURNS emphasised the feminine appeal of "The Miniver Story" in his campaign at the Ritz, Stockport.

The *Stockport Express*, in conjunction with a local gown shop, sponsored a fashion parade on the Ritz stage. The climax of the show which was compered by the *Express* fashion editress, was the presentation of the "Miniver" gown, specially created by the proprietor of the shop.

The newspaper publicised the show over two weeks and provided 5,000 throwaways, which were distributed through newsagents

Timely Reminder

ASSISTANT MANAGER H. J. Allen had some novel ideas in his campaign for "Kim" at the Odeon, Kensal Rise. Programme time sheets were distributed to shops, hotels and clubs, and menu cards were supplied to three big restaurants.

Usherettes dressed in female Indian costumes, complete with jewellery and saris, acted as receptionists.

Allen contacted the neighbouring schools, and 12 headmasters visited the Odeon.

Tropical Interest

L. H. ALLEN arranged a complete composite page in the *Southend Times* for "King Solomon's Mines" at the Rivoli, Southend.

Incorporated in the page was a competition for hidden jewels. The complete cost of this space was covered by traders' advertisements.

The entire female staff were dressed in tropical kit, comprising tropical hats, white shirt blouses, white skirts, white shoes, coloured belts and revolver holsters. The costumes were loaned free of charge by a local firm.

Allen also effected nine tie-ups in the main shopping area. A local restaurant was supplied with menu cards giving credits for the film. The Rivoli's foyer display included full-sized models of animals.

Islington Kipling Week

W. QUEST linked up with the Rudyard Kipling week of the Islington Borough libraries to publicise "Kim," at the Marlborough, Holloway. An elaborate display of stills, Indian dress, Sikh knives and rifles, caused a great deal of comment. The libraries also distributed 3,000 "Kim" bookmarks.

Several large parties of Scouts and Guides visited the theatre after school hours and before the evening shows. MGM competition forms for "The Great Game" were distributed to local companies.

Schools in the district were contacted and the education angle of "Kim" was brought to the notice of schoolmasters and mistresses.

"Kim" on Parade

S. SEDGWICK'S scheme for "Kim," at the Florida, Tottenham, centred on the title and the popularity of Dean Stockwell.

One week prior to playdate a special book was prepared and this contained Press stills and other information.

A local boy was dressed as "Kim" and every evening he went through the streets and mingled with the crowds wherever possible. He visited the Spurs' football ground on the Saturday prior to screening.

Sedgwick's "Kim" was a local Army Cadet and he took the information book to the local barracks where the OC made it the subject of an interesting quiz.

These are in the Running . . .

OTHER entries have been received as follows:—

"Three Little Words."—D. Rogers, Palace, Malton; Lee Morgan, Forum, Birmingham; F. Spencer, Ritz, Edgware; L. Baldwin, New Bohemia, Finchley.

"Nancy Goes To Rio."—G. Haston, Gaumont, Exeter; A. Burton, Gaumont, Halifax; R. Mayo, Odeon, Horsham; H. Stobo, Gaumont, Kirkcaldy.

"A Life Of Her Own."—W. Colson, Broadway, Ealing; P. Mills, Gaumont, Liverpool.

"Mrs. O'Malley and Mr. Malone."—F. R. Hozier, Odeon, Glasgow.

"Panama Hattie." — M. Saxton, Odeon, Farncombe.

"Battleground."—A. Holton, Plaza, Margate

"Father of the Bride."—H. E. George, A/M, Regal, Greenock; L. G. Webster, Savoy, Northampton; J. W. Smedley, New Empress, Kentish Town; T. J. Griffiths, Rialto, Salford; A. C. Johnson, Pavilion, Sutton Coldfield; C. Smith, Adelphi, Slough.

"Two Weeks With Love."—P. G. Norman, A/M, Luxor, Eastbourne; J. M. Kirkham, Trafford Picture House, Manchester.

"Three Little Words."—L. Dempster Paul, Cabot, Filton, Bristol.

"The Miniver Story."—E. Buckle, Casino, Rusholme; J. W. Turner, Savoy, Sale; A. C. Johnson, Pavilion, Sutton Coldfield.

"Grounds for Marriage."—R. G. Stephenson, A/M, Whiteladies, Bristol; L. C. Barber, Prince of Wales, Lewisham; S. Hudson, A/M, Capitol, Hanley.

"To Please a Lady."—W. T. Dunford, A/M, Gaumont, Darlington; D. G. Abell, Gaumont, Southampton; P. A. Stewart, Capitol, Leith.

"King Solomon's Mines."—C. W. Couzens, Forum, Southampton.

"On the Town."—J. L. McDonald, Rex, Riddrie; E. Fox, Rex, Reading; Mrs. M. Bill, Pavilion, Sutton Coldfield.

"If You Feel Like Singing."—F. Gilliver, Hippodrome, Ripley.

"Annie Get Your Gun."—J. Robertson, Regal, Greenock; W. J. Marshall, Elephant and Castle, Old Kent Road; S. Winterson, Haymarket, Newcastle; F. W. Foulds, Danilo, Longbridge; A. Heaton, Regal, Beverley; G. H. Spary, Granby, Reading; E. Bell, Central, Reading; L. Hodson, Rex, Stratford; N. Scott-Buccleuch, Regent, Norwich; R. Campbell, Playhouse, Perth.

R. W. Parker's front-of-house dressing for KING SOLOMON'S MINES (MGM) at the Regal, Torquay, was unusual in this town and merited a mention in the local Press

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Gordon's Comprehensive Services

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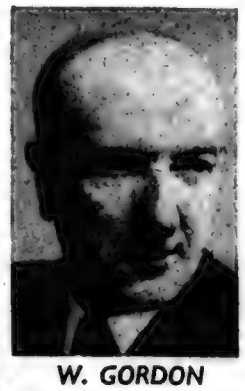

W. GORDON

It is this factor which has determined the administrative policy for the firms which are controlled by Gordon's Associated Companies, of which Winstan Gordon, president of the Display Producers' and Screen Printers' Association, is chairman and managing director. The companies in the group, which have come into operation during the past 20 years, provide a comprehensive publicity service especially suited to the industry.

Gordon's Publicity is responsible for a weekly service to 700 kinemas situated from Aberdeen, in the north, to Falmouth, in the south, Hull, in the east, to Llandudno, in the west. This service comprises posters, display material, exploitation aids and silk-screen printing. It employs approximately 100 operatives and has floor space of about 15,000 square feet for production of publicity aids.

Lucrative Media

Another of Gordon's Associated Companies is Kine-Ads, which operates as contractors for screen advertising and programme publications.

Screen advertising by modern methods provides a service welcomed by patrons and lucrative to the exhibitor. Many of the old-time prejudices have been overcome. Screen advertising, which is now supported by many national advertisers, is a medium that is presented to the public when the mind is receptive.

So far as Kine-Ads is concerned, more than 90 per cent. of the screen advertising is on film. The company services about 150 kinemas and has held the greater proportion of its film contracts for more than ten years. The exhibitor decides on the length of film he is prepared to show; usually the films are 300-400 ft. in length, providing for an average of 15 advertisers. There are also what are known as solus advertising films with soundtracks, most of which are approximately 200 ft. in length.

Stillograph, another of the Gordon companies, markets the Stillograph illuminated display unit. It shows in continuous succession eleven stills or display cards, two pictures or cards being visible at a time. The continuous movement and illumination combine to make it eye-catching, while retaining dignity essential to good showmanship. There are two models—one for exterior wall fixing and the other a table model for use in foyers. The Stillograph has been installed in upwards of 100 kinemas throughout the country, the latest installation being at the Odeon, Leicester Square, London.

The unit can be bought outright, or installed free of cost to the exhibitor in return for the right to exhibit trader advertising in an agreed number of "cassettes"

PEOPLE

District Managers Change Posts • Winocour Circuit Appointment

TWO ABC district managers in the London area have changed places.

H. CECIL BURRAGE, in charge of the SE London area for some months, has gone to the SW area, and ROBERT T. BURNS has taken over in the SE. Burrage took up stage management at the early age of 15½ and worked his way up to the management of the Dominion, Tottenham Court Road, Piccadilly Theatre, London Coliseum and Pavilion. He also held managerial appointments at Bowes Park, Harringay, Acton, Bayswater, Hollowav, and was promoted to area supervisor in the Midlands in 1947.

Burns has been in entertainment since 1920 and has worked in circuses, dance halls and exhibitions. He joined ABC at Hull in 1933, opened the Sunderland Ritz in 1937, the Richmond Ritz in 1939 and the Twickenham Regal in 1941. After a brief incursion into management of the Paignton Zoo, he returned to the trade at the Salisbury Regal in 1942, went to Southampton in 1943 and was promoted to area supervisor for Kent and Sussex in 1947. He took over the SW London district in 1950.

* * *

OSCAR BAILLIE has been appointed supervisor of the Harry Winocour circuit in succession to WALTER JACOBS.

Mr. Baillie has been manager of La Scala, Dundee, since 1939. An Edinburgh man, he has been in the kinema business for 21 years, first coming to Glasgow in 1929 as assistant manager at the New Savoy. Later he went to the Cinerama, and after managerial experience in the North of England he joined the Winocour circuit as manager of the Elephant, Shawlands, in 1935.

During the war he was projectionist instructor in the Army Kinema Service.

* * *

For health reasons, W. F. DONMALL has been transferred from the Putney Hippodrome, which he has managed since last October, to the Bournemouth Odeon.

The vacancy at Putney is being filled by the transfer of W. H. ALLEN from the Worcester Park Odeon. Prior to wartime service in the Royal Artillery, he was an assistant manager with GB at Chelsea, Battersea, Streatham and New Cross, and on demobilisation was appointed to a similar position at Rose Hill, Morden, in March, 1946. He moved to Lewisham Gaumont in June, 1948, and back to Morden in November of the same year.

He is succeeded at Worcester Park by J. SLATER from the Court, East Molesey, where the new manager is F. C. ("BILL") PEARMAN, hitherto house manager at the Trocadero, Elephant and Castle. "Bill" took up management as assistant at Wimbledon Odeon on leaving the Royal Artillery in 1946, and moved to Brixton Astoria soon afterwards. Early in 1948 he went to Camberwell and was promoted to the Trocadero in December, 1948.

His place there is filled by the transfer of his brother, FRANK W. PEARMAN, from Balham Odeon. His entry into the business was as trainee manager at Brixton Astoria in March, 1948, and he became assistant at Peckham Odeon seven months later, shortly before transferring to Balham. He is succeeded at Balham by I. D. VOLK, who, at one time, ran a dance band and later toured the British Isles as manager of an ENSA company. He joined CMA in March, 1950, at the Birmingham Gaumont.

* * *

H. T. (REX) RUDD, who has managed kinemas in Norwood for the past eight years, has resigned from the Astoria. Originally a trapeze artist, he had to give it up after an accident and took up management at Barnsley over 30 years ago. At various times he has been with the ABC, G-B and Odeon circuits, ran kine-variety at the Kilburn Empire (now Essoldo), opened the Stourbridge Danilo and spent many years in management with independent exhibitors.

* * *

ROY G. MASON, manager of the Gaumont, Sheffield, who has had an outstanding record as chairman of the Sheffield Cinema Managers' Association for the past four years, has relinquished the position. He is succeeded by D. O. CLARK, manager of the Adelphi, Sheffield.

Mr. Mason will, however, continue to render services in connection with the brilliant social functions — the Film Ball, in particular—in which he has always played a leading part.

* * *

STAN RUSSELL, who has been with the Odeon circuit for nearly four years, has left the trade to become "Mine Host" at the Summit Hotel, Heywood, Lancs

* * *

H. S. TOMMEY has resigned the managership of the Liverpool branch of GB-Kalee to rejoin Pathé Equipment as special sales representative for North-West England, which includes Liverpool and Manchester. He will take over his new duties on April 16.

Mr. Tommey started in the kinema business in 1908. He was Liverpool branch manager for Walturdaw for 12½ years and then joined Pathé Equipment as Lancashire branch manager, a position which he held for nearly three years. He left Pathé in May, 1948, to join GB-Kalee.

* * *

R. H. POTTS, manager of the Odeon, Guide Bridge, near Manchester, has succeeded R. H. Mitchell as manager of the Gaumont, Chorlton-cum-Hardy, Manchester.

Mr. Potts has been with CMA since 1945 and before going to Guide Bridge held appointments at Odeon kinemas at Scarborough, Crosby, Middlesbrough, Whalley Range (Manchester) and the Odeon, Oxford Street, Manchester. He was house manager at the latter theatre.

His successor at the Odeon, Guide Bridge, is W. HENDERSON, who transfers from the Gaumont, Morecambe.

Other CMA managerial changes in the Manchester area are: H. WHYSALL, transferred from the Gaumont, Ashton-under-Lyne, to the Odeon, Sale; ARTHUR JAMES, from the Empire, Glossop, to the Gaumont, Ashton-under-Lyne; and H. MARTIN, from the Gaumont, Oldham, to the Empire, Glossop.

* * *

FRANCIS JOHN MISSEN, manager for the past eight years of the Hippodrome, Stoke-on-Trent, is leaving the trade at the end of this month and will later take over an hotel at Burford, in the Cotswolds.

* * *

T. MORAN, for the last three and a half years manager of the Victory, Walton, Liverpool, has transferred to the Commodore, Stanley Road.

Before going to the Victory he was manager of the Coliseum, Paddington, Liverpool. The three theatres are in the ABC circuit. Mr. Moran has been in the kinema trade for eleven years, the whole of the time with ABC, but has been associated with the entertainment business for a total of 27 years.

His successor at the Victory is A. WILLIAMS, who has been relief manager at ABC's Carlton, Tuebrook, Liverpool, for the last six months.

* * *

ERIC G. BINNS, who has for several years been manager of the Elite, Bradford, has been appointed resident manager of the Tudor, Bourne, Lincs.

* * *

F. CHAPMAN, who has been in the industry for four years and recently held an appointment at the Granada, Dartford, has become assistant manager at the Granada, Kettering.

Paul Penman

CMA's Big Picture Parade was discussed at District 12 managers' conference held at the Odeon, Chester. Left to right, seated: A. E. Bradbury, district engineer; H. K. Samuels, sales representative; R. C. Thompson, assistant sales controller; L. B. Fancourt, theatre controller; W. A. Hockman, area supervisor; G. R. Eley, district manager and R. Chuter, booking manager. Standing: R. C. Baker, Gaumont, Hanley; W. Spibey, Odeon, Rhyl; J. W. Ellis, Odeon, Chester; N. Isherwood, Odeon, Wrexham; F. J. Missen, Hippodrome, Stoke; F. Bird, Music Hall, Chester; F. J. Richmond, Odeon, Colwyn Bay; R. Raistrick, Odeon, Crewe; N. Shaxted, Coliseum, Burslem; W. R. Wood, Majestic, Chester; E. Walker, Empire, Hanley; A. Jackson, Odeon, Llandudno; K. D. Edmondson, Gaumont, Chester and G. Lockyer, Odeon, Stafford

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MANAGER wanted for 700-seater, market town, Eastern counties; good permanent position.—Fullest details, with references, to F., Box 547, Kinematograph Weekly.

SECRETARY required for sales manager of renting company; previous experience essential; write, giving full details; replies treated in strict confidence; hours 9.30 to 5.30, no Saturdays.—E., Box 546, Kinematograph Weekly.

REQUIRED, Sound Engineer, thoroughly conversant in 35-mm. and 16-mm. equipments, installations and repairs, etc., to take a lucrative job in India for a well-established concern importing American and Continental projection equipments.—Apply, B., Box 543, Kinematograph Weekly.

REPUBLIC PICTURES INTERNATIONAL require experienced Barring Clerks.—Written applications, giving full details of experience, should be addressed to 38, Soho Square, London, W.1.

EXPERIENCED Technical Sales Representative required to operate from London; must have good connection with exhibitors; car owner preferred, but not essential; good salary, expenses and prospects.—Apply, N., Box 530, Kinematograph Weekly.

EXPERIENCED Assistant Manager wanted for Northern city kinema; good opportunity for live wire; age limit 40; please submit references and photograph.—X., Box 515, Kinematograph Weekly.

WANTED immediately for Cheshire, young, keen, competent Assistant Kinema Manager; with projection experience preferred.—Apply, Godfrey, Empress Theatre, Runcorn, Cheshire.

CHIEF OPERATOR for small, modern, country kinema; G.K. 20, BTH arcs, and large projection room; evenings only, no Sundays; comfortable situation; suit good second; £5 p.w.—Apply, with copy of recent reference, to Manager, Empire Cinema, Market Deeping, Peterborough.

EXPERIENCED Second Operator required; state experience, age, and enclose copies references.—Apply, Manager, Palace Cinema, Bridport, Dorset.

SECOND and Third Operators required.—Apply, Broadway Gardens Cinema, Walham Green, S.W.6.

SECOND Operator, capable of relieving chief, wanted for good permanent position, London, N.W.—Apply, X., Box 539, Kinematograph Weekly.

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SITUATIONS VACANT (contd.)

WANTED, Projectionist, help manager; single; once-nightly kinema; good wage.—Photo, particulars, Manager, Theatre, Glynneath, Glam.

THIRD Operator required.—Apply, Splendid Cinema, Bromley Road, Bromley, Kent.

SITUATIONS WANTED

MANAGER, disengaged, requires position, management, assistant or relief; bonded.—J., Box 526, Kinematograph Weekly.

MANAGER, LICENSEE, 16 YEARS PRESENT EMPLOYMENT, DESIRES CHANGE; AGE 40; IMPECCABLE REFERENCES; FULLY CONVERSANT BOOKING, PUBLICITY, CIRCUIT AND INDEPENDENT METHODS.—O., BOX 531, KINEMATOGRAPH WEEKLY.

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SITUATIONS WANTED (contd.)

MANAGER (single), fully experienced theatre and kinema, desires immediate engagement; last post four years with major circuit; member of the "Kine." Company of Showmen; go anywhere; good salary expected.—A., Box 542, Kinematograph Weekly.

MANAGER, age 45, ten years with present circuit, would like change to independent or small group; proved capabilities; energetic, loyal; excellent references; Birmingham district preferred but not essential.—U., Box 537, Kinematograph Weekly.

YOUNG man with thorough knowledge of 16-mm. theatrical exhibition is eager to obtain position as Manager-Operator of first-class 16-mm. static kinema; alternatively, seeks someone with foresight to back him in such a venture.—C., Box 544, Kinematograph Weekly.

SITUATIONS WANTED (contd.)

CHIEF Projectionist, over 20 years' experience, trade shows, etc. Southern areas preferred.—R., Box 534, Kinematograph Weekly.

MANAGER, fully experienced, requires position, independent or circuit; North-East England preferred; would consider relief appointment.—Y., Box 540, Kinematograph Weekly.

EXPERIENCED Chief Projectionist (24), single, mobile, reqaires situation; with prospects of assisting manager preferred; exempt from military service.—Z., Box 541, Kinematograph Weekly.

FOR SALE & WANTED

FOR Sale.—40 post-war Refrigerators, £35 to £150; all sizes, 3 to 50 cubic feet capacity.—Apply, Granada Theatres Sales Dept., 58, St. John's Hill, Battersea, London, S.W.11.

THEATRE SEATS

UPHOLSTERED THEATRE SEATS FOR SALE; available May 21; can be seen at Perth Theatre.—Apply, The Manager.

FOR Sale.—200 Tip-up Chairs with standards.—Samples seen at Cinema Signs, 147, Wardour Street, W.

KINEMAS FOR SALE

FREEHOLD, fully equipped, kinema, South coast. Vac. pos., must sell. £8,500.—P. Box 508, Kinematograph Weekly.

FREEHOLD KINEMAS for sale and several available on lease, all parts of Great Britain and Eire.—Apply to Bernard M. Woolley, Ltd., Vaudeville House, Bolton, Lancashire.

MODERN Leasehold Kinema near London; 700 seats; solo situation; attractive proposition.—T., Box 536, Kinematograph Weekly.

SMALL Freehold Kinema, North Hants; in first-class order; solo; low ingoing.—W., Box 538, Kinematograph Weekly.

KINEMA TO LET

KIDDIES' Kinema to let, Skegness Pier, 1951 season; seating 300; excellent position; ready to open (requires projectors).—Apply, Coastal Enterprises, The Pier, Skegness, Lincs. Tel.: Skegness 745.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 2, High Street, Christchurch, Hants.

FILM VAULTS

THREE Film Vaults to be sold in the West End.—Apply, D., Box 545, Kinematograph Weekly.

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DIRECTOR (age 39, public school, 19 years film industry), small limited company, export/import, connections overseas kinema interests, is seeking office accommodation, preferably "working together" arrangement, sharing stenographer, telephone, etc.; would also welcome suggestions handle additional business under own company's name if beneficial.—Please write, M., Box 529, Kinematograph Weekly.

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LONDON AND PROVINCIAL TRADE SCREENINGS

Continued from page 40

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
			NEWCASTLE—continued			
Wed., April 18	10.30	Stoll	There is Another Sun	Butcher's ...	Maxwell Reed ...	A
,, ,, 18	10.30	Haymarket ...	Captain Horatio Hornblower, RN	Warner ...	Gregory Peck ...	U
,, ,, 18	10.45	Grainger ...	Smuggler's Gold	Columbia ...	Cameron Mitchell	A
Thur., ,, 19	10.30	Haymarket ...	Backfire	Warner ...	Virginia Mayo ...	A
,, ,, 19	10.45	Essoldo ...	Flame of Stamboul	Columbia ...	Richard Denning	A
Fri., ,, 20	10.30	Odeon	Night Without Stars	GFD	David Farrar ...	A
,, ,, 20	10.30 & 3.00	Own Theatre ...	Call Me Mister	20th-Fox ...	Betty Grable ...	U
			NOTTINGHAM.			
Tues., April 17	10.45	Scala	Tom Brown's Schooldays... ...	Renown ...	John Howard Davies	U
,, ,, 17	10.30	Carlton ...	Fine and Dandy	Warner ...	James Cagney ...	U
Thur., ,, 19	10.30	Carlton ...	Backfire	Warner ...	Virginia Mayo ...	A
			SHEFFIELD.			
Tues., April 17	10.30	Union St. P.P.	The Redhead and the Cowboy	Paramount ...	Glenn Ford ...	A
Wed., ,, 17	10.30	Hippodrome ...	Backfire	Warner ...	Virginia Mayo ...	A
Thur., ,, 18	10.30	Hippodrome ...	Wedding Bells	MGM ...	Fred Astaire ...	U
,, ,, 19	10.30	Union St. P.P....	Quebec	Paramount ...	John Barrymore, jnr.	U
,, ,, 19	10.30	Gaumont ...	You're in the Navy Now ...	20th-Fox ...	Gary Cooper ...	U
,, ,, 19	10.30	Hippodrome ...	Pagan Love Song	MGM ...	Esther Williams	U
Fri., ,, 20	10.30	Cinema House	Night Without Stars	GFD	David Farrar ...	A
,, ,, 20	10.30	Gaumont ...	The House on Telegraph Hill ...	20th-Fox ...	Richard Basehart	A

CEA REPORT ON TALKS WITH NATKE

THE CEA general council meeting on Wednesday was being asked for a decision on a NATKE demand for immediate interim percentage increases.

This followed a meeting last week of the CEA-NATKE negotiating committee. After the meeting this report was officially issued:

NATKE asked for an initial consideration of increases in wages which had been outlined in the document already submitted.

On behalf of the CEA, an undertaking was given that the representations submitted would be brought before the general council by means of an interim report at its meeting next week.

NATKE then asked for an immediate interim percentage increase, although it was stated that it realised that that was not a matter which arose under the national agreement, nor had any previous notice been given by the union of its intention to raise this matter.

The CEA members pointed out that, as NATKE was aware, the function of the negotiating committee was to discuss and report back to the general council, and that NATKE would also keep in mind that there were the views of the branches to be reconciled as to the function which the general council should play in regard to wages.

On behalf of the CEA, it was agreed to take this request to the general council and to ask for instructions.

Further matters under consideration were:

(a) Changes in procedure in regard to the national joint appeal board.

(b) Clearing up of certain misunderstandings in regard to the employment of women cleaners and certain fresh proposals as to their conditions of employment.

(c) An increase in annual holidays with pay.

In all these matters NATKE was elaborating the case for the first time. Due note was taken of the observations by the CEA, and these will be included on report to the general council.

It was agreed to hold a further meeting at a convenient date to be arranged.

Anglo-Amalgamated at Merton Park

Good progress is being made with Anglo-Amalgamated's "Mystery Junction" at Merton Park, again directed by Michael McCarthy, who directed "Assassin for Hire." It is a thriller, starring Barbara Murray and Sydney Tafler. "Shark Island," for the same company, goes on the floor the first week in May.

MORE S.O EFFORTS

Hazel Grove and Bramhall (Cheshire) Council has rejected an application by the Warwick, Hazel Grove, for Sunday opening. The voting was eight in favour and ten against. One councillor suggested that permission be granted for a period to see what effect S.O would have on the district.

After two hours' lively debate, Wrexham Borough Council has rejected by 18 votes to 12 the application by the North-Western branch of the CEA for Sunday opening. Five kinemas are affected.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Mon., April 16	10.30	Studio One ...	She (Reissue)	RKO-Radio ...	Randolph Scott ...	A
,, ,, 16	2.30	GB Large Theatre	Myrte and the Demons ; Keep Moving	H. & S. Films	John Moore ...	A
Tues., ,, 17	10.30	Studio One ...	The Last Days of Pompeii (Reissue)	RKO-Radio ...	Preston Foster ...	U
,, ,, 17	2.30	Palace Theatre	Captain Horatio Hornblower, R.N.	Warner ...	Gregory Peck ...	U
Wed., ,, 18	10.30 & 2.30	Century Theatre	Call Me Mister	20th Century-Fox	Betty Grable ...	U
,, ,, 18	10.30	Hammer Theatre	Assassin for Hire ; Mr. Pastry Does the Laundry	Anglo-Amalgamated	Sydney Tafler ...	A
,, ,, 18	10.30 & 2.30	Own Theatre	Soldiers Three	MGM ...	Stewart Granger	U
,, ,, 18	10.45	Studio One ...	Laughter in Paradise ; Northern Story	AB-Pathe ...	Alastair Sim ...	U
Thur., ,, 19	10.30	Studio One ...	Circle of Danger	RKO-Radio ...	Ray Milland ...	U
,, ,, 19	10.30 & 2.30	Century Theatre	The House on Telegraph Hill ...	20th Century-Fox	Richard Basehart	A
Fri., ,, 20	10.30	Studio One ...	Destination Murder	RKO-Radio ...	Hurd Hatfield ...	A
,, ,, 20	10.30	GB Large Theatre	Abbott and Costello Meet the Invisible Man	GFD	Abbott and Costello	U
BIRMINGHAM.						
Tues., April 17	10.30	Forum	Backfire	Warner ...	Virginia Mayo ...	A
,, ,, 17	10.30	West End ...	Night Without Stars	GFD	David Farrar ...	A
,, ,, 17	10.30	Futurist ...	Jealousy	Columbia ...	Larry Parks ...	U
Wed., ,, 18	10.30	Forum	The Next Voice You Hear ...	MGM ...	James Whitmore	A
,, ,, 18	10.30	Scala	The Brat	Columbia ...	Gene Autry ...	U
Fri., ,, 20	10.30	Forum	Captain Horatio Hornblower, R.N.	Warner ...	Gregory Peck ...	U
CARDIFF.						
Tues., April 17	10.30	Olympia ...	Fine and Dandy	Warner ...	James Cagney ...	U
,, ,, 17	10.45	Odeon	Night Without Stars	GFD	David Farrar ...	A
,, ,, 17	10.45	Park Hall ...	Al Jennings of Oklahoma	Columbia ...	Dan Duryea ...	U
Wed., ,, 18	10.45	Olympia ...	Worm's Eye View	ABFD ...	Ronald Shiner ...	U
,, ,, 18	10.45	Park Hall ...	Gasoline Alley	Columbia ...	Scotty Beckett ...	U
Fri., ,, 20	10.45	Olympia ...	Pagan Love Song	MGM ...	Esther Williams	U
,, ,, 20	10.45	Park Hall ...	Flame of Stamboul	Columbia ...	Richard Denning	A
,, ,, 20	10.45	Empire ...	The House on Telegraph Hill ...	20th Century-Fox	Richard Basehart	A
GLASGOW.						
Tues., April 17	10.30	La Scala ...	There is Another Sun	Butcher's ...	Maxwell Reed ...	A
,, ,, 17	10.30	Regal	Captain Horatio Hornblower, R.N.	Warner ...	Gregory Peck ...	U
,, ,, 17	10.30	Cosmo	Quebec	Paramount ...	John Barrymore, jun.	U
,, ,, 17	10.45	Playhouse ...	Barbed Wire	Columbia ...	Gene Autry ...	U
Wed., ,, 18	10.30	Gaumont ...	A Tale of Five Cities	Grand National	Bonar Colleano ...	A
,, ,, 18	10.30	Regal	Fine and Dandy	Warner ...	James Cagney ...	U
,, ,, 18	10.45	La Scala ...	Jealousy	Columbia ...	Larry Parks ...	U
Thur., ,, 19	10.30	Regal	Worm,s Eye View...	ABFD ...	Ronald Shiner ...	U
,, ,, 19	10.45	Playhouse ...	The Brat	Columbia ...	Gene Autry ...	U
,, ,, 19	11.00 & 2.30	Own Theatre ...	You're in the Navy Now ...	20th Century-Fox	Gary Cooper ...	U
Fri., ,, 20	10.45	Gaumont ...	Night Without Stars	GFD	David Farrar ...	A
,, ,, 20	10.45	La Scala ...	Clochemerle	United Artists	Brochard ...	X
,, ,, 20	11.00 & 2.30	Own Theatre ...	The House on Telegraph Hill ...	20th Century-Fox	Richard Basehart	A
LEEDS.						
Tues., April 17	10.30	Ritz	Fine and Dandy	Warner ...	James Cagney ...	U
,, ,, 17	10.45	Tower ...	Al Jennings of Oklahoma ...	Columbia ...	Dan Duryea ...	U
Wed., ,, 18	10.45	Tower ...	Barbed Wire	Columbia ...	Gene Autry ...	U
Thur., ,, 19	10.30	Ritz	Captain Horatio Hornblower, R.N.	Warner ...	Gregory Peck ...	U
Fri., ,, 20	10.45	Odeon	Night Without Stars	GFD	David Farrar ...	A
,, ,, 20	10.30	Scala	You're in the Navy Now... ...	20th Century-Fox	Gary Cooper ...	U
LIVERPOOL.						
Tues., April 17	10.30	Scala	The Redhead and the Cowboy ...	Paramount ...	Glenn Ford ...	A
,, ,, 17	10.30	Forum	Fine and Dandy	Warner ...	James Cagney ...	U
,, ,, 17	10.30	Odeon	Night Without Stars	GFD	David Farrar ...	A
,, ,, 17	10.45	Majestic ...	Al Jennings of Oklahoma ...	Columbia ...	Dan Duryea ...	U
,, ,, 17	10.45	Gaumont ...	You're in the Navy Now ...	20th Century-Fox	Gary Cooper ...	U
Wed., ,, 18	10.45	Forum	Worm's Eye View	ABFD ...	Ronald Shiner ...	U
,, ,, 18	10.45	Majestic ...	Smuggler's Gold	Columbia ...	Cameron Mitchell	A
Thur., ,, 19	10.30	Forum ...	Backfire	Warner ...	Virginia Mayo ...	A
Fri., ,, 20	10.30	Forum	Wedding Bells	MGM ...	Fred Astaire ...	U
,, ,, 20	10.45	Majestic ...	Barbed Wire	Columbia ...	Gene Autry ...	U
,, ,, 20	10.45	Gaumont ...	Call Me Mister	20th Century-Fox	Betty Grable ...	U
MANCHESTER.						
Tues., April 17	10.45 & 2.15	Private Theatre	Backfire	Warner ...	Virginia Mayo ...	A
,, ,, 17	10.45	Odeon	Night Without Stars	GFD	David Farrar ...	A
,, ,, 17	10.45	Theatre Royal	Revenue Agent	Columbia ...	Douglas Kennedy	A
,, ,, 17	10.30	Gaiety	Are These Our Parents ; Isle of Missing Men (Reissue)	Ben C. Gibbs	Helen Vinson ...	—
,, ,, 17	10.45	New Oxford ...	The Far Frontier	Republic ...	Roy Rogers ...	U
Wed., ,, 18	10.45	Theatre Royal	Flame of Stamboul	Columbia ...	Richard Denning	A
,, ,, 18	10.30	Deansgate ...	Assassin for Hire ; Mr. Pastry Does the Laundry ; Blenheim Palace	Ben C. Gibbs	Sydney Tafler ...	A
,, ,, 18	10.30	Oxford St. ...	She (Reissue)	RKO-Radio	Randolph Scott	A
,, ,, 18	10.45	Gaumont ...	You're in the Navy Now ...	20th Century-Fox	Gary Cooper ...	U
Thur., ,, 19	10.45	Gaumont ...	Call Me Mister	20th Century-Fox	Betty Grable ...	U
Fri., ,, 20	10.45	New Oxford ...	Gasoline Alley	Columbia ...	Scotty Beckett	U
NEWCASTLE.						
Tues., April 17	10.30	Queens ...	A Tale of Five Cities	Grand National	Bonar Colleano	A
,, ,, 17	10.45	Grainger ...	Gasoline Alley	Columbia ...	Scotty Beckett ...	U
,, ,, 17	10.30 & 3.00	Own Theatre ...	You're in the Navy Now ...	20th Century-Fox	Gary Cooper ...	U

Continued on page 39

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"She" (*RKO-Radio*). — Reissue, first reviewed in KINE. August 29, 1935, relating how a band of adventurers discover the secret of eternal life.

"The Last Days of Pompeii" (*RKO-Radio*).—Reissue, first reviewed in KINE. November 7, 1935, dealing with the destruction of Pompeii by earthquake and volcano.

"Captain Horatio Hornblower, R.N." (*Warner*).—British Technicolor production, starring Gregory Peck and Virginia Mayo, of romance and naval adventure in Nelson's time.

"Call Me Mister" (*20th Century-Fox*). —Technicolor musical, with Betty Grable as an artist entertaining troops in occupied Japan.

"Assassin For Hire" (*Anglo-Amalgamated*).—British thriller about a hired assassin, tricked into confession after being led to believe he has killed his brother.

"Laughter In Paradise" (*AB-Pathé*). —British comedy of the adventures of four relatives who must each perform an unusual task before claiming £50,000 left by an eccentric.

"Circle of Danger" (*RKO-Radio*).—British adventure drama, telling of a young American's search for the man who, he believes, murdered his brother during a Commando raid.

"The House on Telegraph Hill" (*20th Century-Fox*).—Richard Basehart, Valentina Cortesa and William Lundigan are starred in this drama of a Polish refugee who assumes the identity of a dead friend in order to reach the USA.

"Destination Murder" (*RKO-Radio*).—Story of a girl's masquerade, by which she hopes to learn the identity of her father's killer.

"Abbott and Costello Meet the Invisible Man" (*GFD*). — Abbott and Costello comedy, in which they become private detectives and assist a boxer wrongly charged with murder.

GENERAL RELEASES FOR APRIL 16

ABFD.—"Up for the Cup," British (U), 6,985 feet.

AB-Pathe.—"Humphrey Takes a Chance," American (U), 5,620 feet.

British Lion.—"Flesh and Blood," British (A), 9,176 feet.

Columbia.—"The Tougher They Come," American (U), 5,981 feet.

GFD.—"The Browning Version," British (A), 8,063 feet; "Hey! Hey! USA"—reissue, British (U), 6,871 feet.

20th Century-Fox. — "Fourteen Hours," American (A), 8,279 feet.

LATE EXTRA

Thursday, April 12

10.30 a.m., Hammer Theatre.—"Kashmir Conflict" (Regent).

10.30 a.m., London Pavilion.—"Clochemerle" (United Artists).

Friday, April 13

10.30 a.m., GB Large Theatre.—"Hey! Hey! USA"—reissue (GFD).

RCA's FAMILY CIRCLE

RCA's Family Circle, an appropriate title for the social side of what is, obviously, a very happy firm, held a dance at the Victoria Halls, Bloomsbury Square, London, W.C.2, last week.

It was an enjoyable function, and it was noted that the Family Circle embraced a number of people who are no longer employed with the company, but are reluctant to break the association.

The RCA board was represented by P. A. Turnor, managing director, Cliff Atkinson and W. F. Garling, who are, indeed, leading spirits in the Circle, and among the guests were Leslie Knopp, CEA technical adviser, and F. H. Mooney, sales manager, Pathé Equipments.

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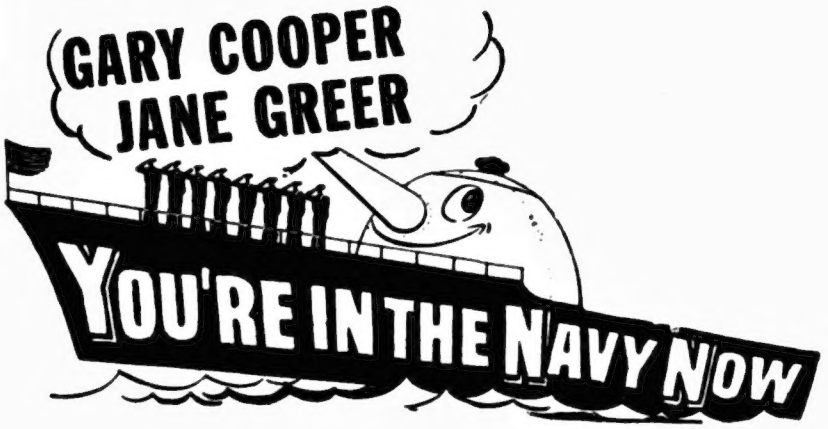

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If it's Paramount it's the Best News in Tow

THE NATIONAL WOMEN'S WEEKLY
FOURPENCE
woman's
Your film guide
Samson and Delilah
My favourite poem about Hollywood's greatest showman goes:
Cecil B. DeMille,
Rather against his will,
Was persuaded to leave Moses
Out of the Wars of the Roses.
Like all good caricatures, the poem exaggerates but contains a core of truth.
There are a lot of things that Mr. DeMille should logically have left out of his latest and perhaps most mammoth Biblical
pieces there are occasional moments of boredom, when too much is said and too little is done.
But the set pieces make up for everything. In these, Mr. DeMille has been true to his reputation. He has left nothing out; and any filmgoer, who leaves him or her self out of the cinema where this mighty film is showing, will, I know, most surely regret it to the end of his or her days.
Victor Mature and Hedy Lamarr in Paramount's Samson and Delil
Mr. DeMille has been
true to his reputation. He has left nothing
out; and any filmgoer, who leaves him o
her self out of the cinema where thi
mighty film is showing, will, I know, mos
surely regret it to the end of his or her day

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Cecil B. DeMille's